A

Musicall Banquet,

Set forth in three choice Varieties of MVSICK.

The first Part presents you with Excellent new Lessons for the *Lira Viol*, set to severall New Tunings.

The second a Collection of New and Choyce Allmans, Corants, and Sarabands for one Treble and Basse Viol, composed by Mr. *William Lawes*, and other Excellent Authours.

The third Part containes New and Choyce Catches or Rounds for three or foure Voyces. To which is added some few Rules and Directions for such as learne to sing, or to play on the Viol.

LONDON,
Printed by *T. H.* for *John Benson*, and *John Playford*, and are to be sold at their Shops in *Dunstans* Church-Yard, and in the Inner Temple, neare the Church Doore, 1651.

To all Lovers of the Art of Musick.

IT is a Custome in this Age, not to publish any Booke without an Epistle Dedicatory, for protection either of Authour or Worke: But these ensuing Workes will save mee the labour for Apologizing, either for themselves or their Authours, they having beene the most Famous and Eminent Men that ever liv'ed in their Time, for the Art of Musick: Therefore to avoyd all large Circumstances and Multiplicity of words, which might bee drawne out in Commendation of this Worke: I desire the Reader to accept of these few Select Lessons extracted from the choycest of their labours, to which I have added some few Principles and Directions, which will be very usefull for all Practitioners for the right use and understanding of this Booke, and the Art of Musick, which if accepted, it shall bee a happinesse to him that desires to bee

Your servant, to the utmost of his poor Endeavours,

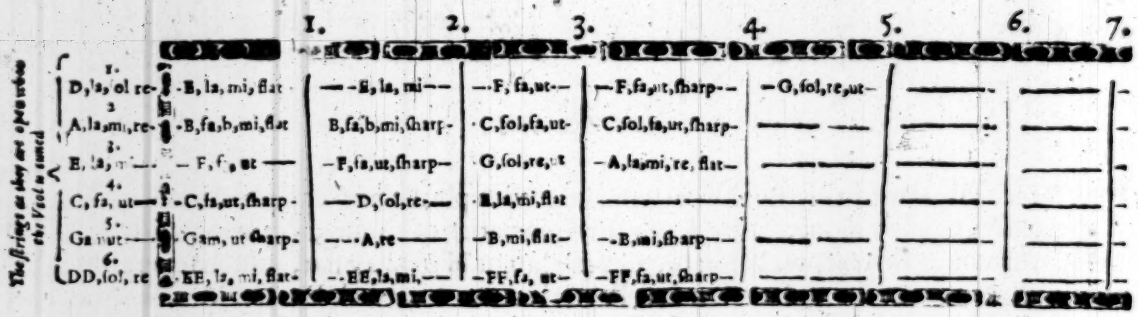
John Playford.

Directions.

THe firſt part of this Booke preſents you with plaine and eaſie Leſſons for, or *Lira Viole*, to play alone, being ſet to three varieties of tuning, beginning with the *Lira* turning next Harpway ſharpe, and the laſt of Harpway flat, which ſeverall wayes of tuning are ſet at the end of this firſt Part, for the Theorick Part of Muſick, as the *Gamut*, &c. It is little uſed in theſe Leſſons which are to play alone; but for the knowing of the Notes and valuation of the Time is very materiall and uſefull in theſe Leſſons the which you will find ſet down on the following Page; there be ſeverall Graces uſed for the ſetting forth, and well playing of theſe Leſſons, which cannot be expreſt but by a Teacher of the Inſtrument; in the firſt Leſſon you will meete with this Character ∴ which ſtands for a thump, or a ſtring ſtruck with the finger, and this Character ⌒ which you will finde in every Leſſon is for two Letters plaid with once drawing the Bow. Obſ. Stop cleare not upon the Fret, but within ſide draw long and cleare Bowes.

The ſecond Part (*Muſica Harmonica*) is of choice Almans, Corants, Saraband s for one Treble and Baſſe Viol *De Gambe*, or plaine way; in this Muſick the *Gamut* is of moſt uſe, which for the uſe of the Learner I have drawne an Example how to finde where any Note in the *Gamut* ſtandeth on the Baſs Viol; the firſt or higheſt ſtring which is the Treble is *D-la-ſol-re*, the ſecond, *A-la-mi-re*, the third, *Ela mi*, the fourth, *C fa ut*, the fifth, *Ga mut*, the ſixt or loweſt ſtring double *D ſol re*, and as there is ſix ſtrings, ſo there is ſeven frets, which are markt with the Figures.

An Example to finde your Notes both flat and ſharpe on the Baſſe Viol.



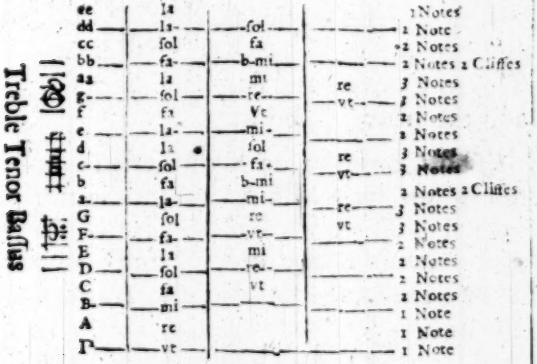
Theſe Rules may alſo ſerve for the Treble Violl, which is but the ſame eight notes higher *G ſol-re-ut*, on the Baſſe Violl, which is ſtop on the third fret on the third ſtring, is ſtopt on the ſame fret and ſtring on the Treble Violl.

The Violin is the Treble, which is much us'd in theſe moderne times, that is uſually ſtrung but with 4. ſtrings and tuned fifts, the Treble or higheſt ſtring there is E-la : the ſecond A-la-mi-re : the third D-la-ſol-re, and the fourth or loweſt G-ſol-re-ut, which is an eight to Gamut on the Baſſe Violl.

The Third and laſt Part containes *Muſick and Mirth*, or choice Catches or Rounds for three or more Voyces. Therefore for the benefit of ſuch as learne to ſing, theſe following Principles of the Theorique part of Muſicke, will bee uſefull, which is expreſt in a Copy of Verſes which I have had by me a long time ; and though they be Ancient, the method is true, and much matter couched in a few words.

The

The Scale of Muſick, which is called Gam-ut conteineth 10 Rules, and as many Spaces, and is ſet downe in Letters and Sillables, in which you muſt begin at the loweſt word, Gam-ut, and ſo go upwards to the end ſtill aſcending, and learne it perfectly without booke, to ſay it forwards and backwards; to know wherein every Key ſtandeth, whether in Rule or in Space; and how many Clieſes, how many Notes is contayned in every Key.



To attaine the skill of Muſicks Art,
Learne Gamut up and downe by heart:
Therefore to know your rules and ſpaces,
Notes names are known, knowing their places.

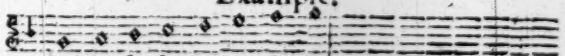
No man can ſing true at firſt ſight
Unleſſe he names his notes aright:
Which ſoone is learnt if that your my,
You know where ere it be.
If that no flat be ſet in B, } or B, fa,b,
Then in that place ſtandeth your My. } my.

Example.

Sol,la,*mi*,fa,ſol,la,fa,ſol.

But if your B *alone be flat,* } E, la, mi.
Then E *is* Mi *be ſure of that.* }

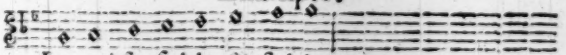
Example.



Sol,la,fa,ſol,la,*mi*,fa,ſol.

If both be flat, your B *and* E, } A, la, mi, re.
Then A *is* Mi *heer you may ſee.* }

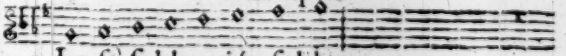
Example.



La,*mi*,fa,ſol,la,fa,ſol,la.

If all be flat, E, A, *and* B, } D, la, ſol, re.
Then Mi *alone doth ſtand in* D. }

Example.



La,fa,ſol,la,*mi*,fa,ſol,la.

The firſt three notes above your Mi,
Is La, Sol, Fa, *heere you may ſee.*

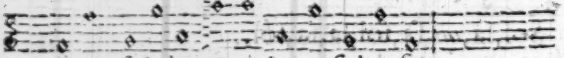
Example.

Sol, la, *mi*, fa, sol, la, fa, sol.

If you'l sing true without all blame,
You call all eight by the same name.

Example.

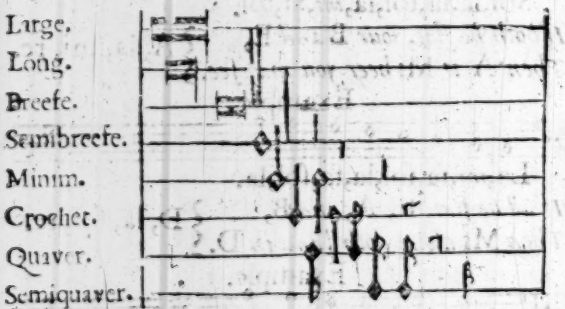
fa, sol, la, la, sol, fa.



fa, sol, la, la, sol, fa.

Time, Tune, and Eare must now be as'd,
Or else sweet Musick is abus'd.

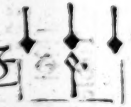
The notes, and their Names, and the Rests.



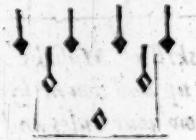
The usuall Moods may not heere be miss,
In them much cunning doth consist.

The Ancient Masters of Musick used four or more Moods for the dividing of the time and proportion of the Notes; but in these latter Times two is onely usuall: *Viz.* The imperfect of the more, which is called the Triple Time, and the Mood is marked thus ☉ and the imperfect of the lesse, which is called the Common Time, and the Mood thus markt ¢ The Triple Time containes three Minims to a Time, which is a prick Sembreefe, this proportion of Time is used in Galiards.

Example.

This to Corants and Sarabands, and the like. Example. 

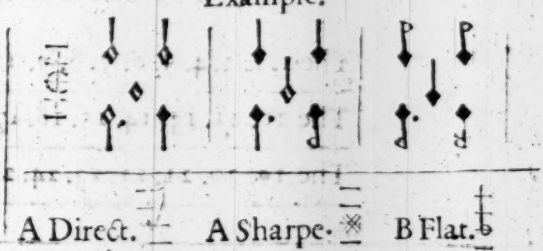
The Common or Sembriefe Time containes but two Minims to the Sembreefe, which Time is the hand up at one Minim, and downe at the other, and is usuall to Songs, Fantasies, Pavans, and Almans, and the like.

Example. 

Their

There are alſo prick Notes, which prick is ever obſerved to bee halfe ſo much as the Note which is before it, *viz.* if a prick bee after a Sembreeſe, then that is a Minim; ſo thereby the Sembreeſe is made three Minims, the like is if a prick follow a Minim, then it is a Crotchet. &c.

Example.



Thus having briefely ſet downe theſe few neceſſary and eaſie principles of the theorick part of Muſick, I ſhall wiſh you good ſucceſſe in the practick part, which will ſoone bee obtained by the helpe of an able Maſter, this City being at preſent furniſhed with many excellent and able Maſters in this Art and Science, ſome of whoſe names for information of ſuch as deſire to become Practitioners therein, I have heere inſerted.

For the Voyce or Viole.

Mr. *Henry Lawes.*
Mr. *Charles Colman.*
Mr. *William Webb.*
Mr. *John Birtenſhaw.*
Mr. *George Hudſon.*
Mr. *David Mell.*
Mr. *Thomas Bates.*
Mr. *Stephen Ring.*
Mr. *Thomas Maylard.*
Mr. *Edward Colman.*
Captaine *Cooke.*
Mr. *Henry Faraboſco.*
Mr. *John Harding.*
Mr. *Jeremy Savile.*
Mr. *John Goodgroome.*
Mr. *John Eſte.*
Mr. *William Paget.*
Mr. *Gregory.*
Cum multis aliis.

For the Organ or Virginall.

Mr. *Richard Portman.*
Mr. *Chriſtopher Gibbons.*
Mr. *Randall Jewet.*
Mr. *John Cobb.*
Mr. *John Hinkſton.*
Mr. *Farmelow.*
Mr. *Brian.*
Mr. *Benjamin Sandley.*
Mr. *Benjamin Rogers.*
Cum multis aliis.

The

The Table to the Firſt Part.

The 1. 2. 3. 4. 5. 6. 7. 8. 9. 12. Lyra way.

The 10. 11. 13. 14. 15. 16. 17. Harpway ſharp.

The 19. 20. 21. 22. 23. 24. 25. 26. 27. Harpway flat.

Curteous Reader inſtead of a Table to the ſecond part, I intreat thee to mend with thy Pen theſe few faults which have paſſed the Preſſe in the ſecond Part.

In the Baſſe of the Elizium, the firſt Reſt a Quaver Reſt.
In the Baſſe of the 18 Leſſon, the third Note muſt be a Crotchet.
In the Treble of the 23 Leſſon, in the ſecond ſtraine the Semibreeſe Reſt muſt be a Minim Reſt.

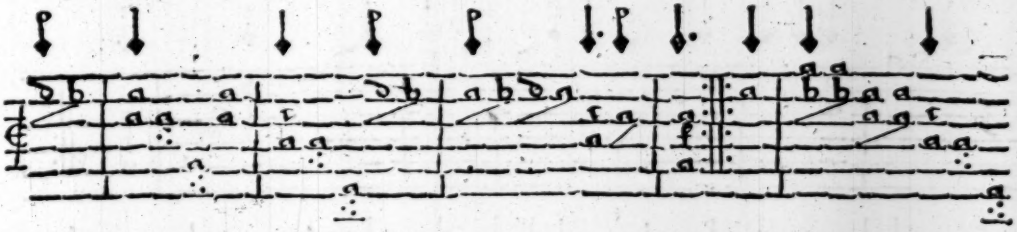
The Table to the laſt Part, which containes Catches of three or foure voc. &c.

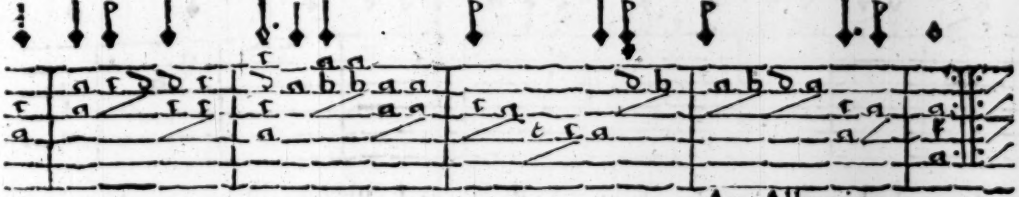
1. *Non nobis Domine*, 3. voc.
2. Come hither Tom and make up three, 3. voc.
3. Joy in the Gates of Jeruſalem, 6. voc.
4. What are we met come, &c. 3. voc.
5. Cuckow, go neighbour, 3. voc.
6. Come let us caſt the Dice, 3. voc.
7. I have loved the jolly Tankard, 4 voc.
8. Now that the Spring hath filld, 3. voc.
9. Shew a Roome, Shew a Roome, &c. 3. voc.
10. A boat, a boat, 3. voc.
11. Turne Amarillis, 3. voc.
12. Come my Lads let's now be merry, 3. voc.
13. My Lady and her Maid, 3. voc.
14. Let Muſick be thy, &c. 3. voc.
15. Call George againe, 3. voc.
16. Come, come away, to the Taverne I ſay, 3. voc.
17. Let's caſt away care, 3. voc.
18. Come follow me merrily, 3. voc.
19. She that will eate her Breakfaſt, 3. voc.
20. The wiſe men were but ſeven, 3. voc.

Curteous Reader, where you ſee this Monitor or Character ⅋, over the head of any Note in the Rounds or Catches, there the other Parts come in.

(1)

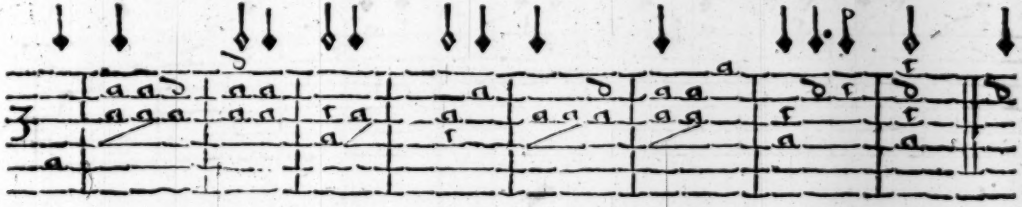
1

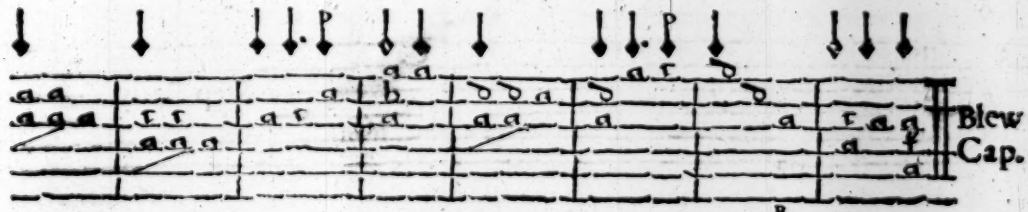




An Allmaine.

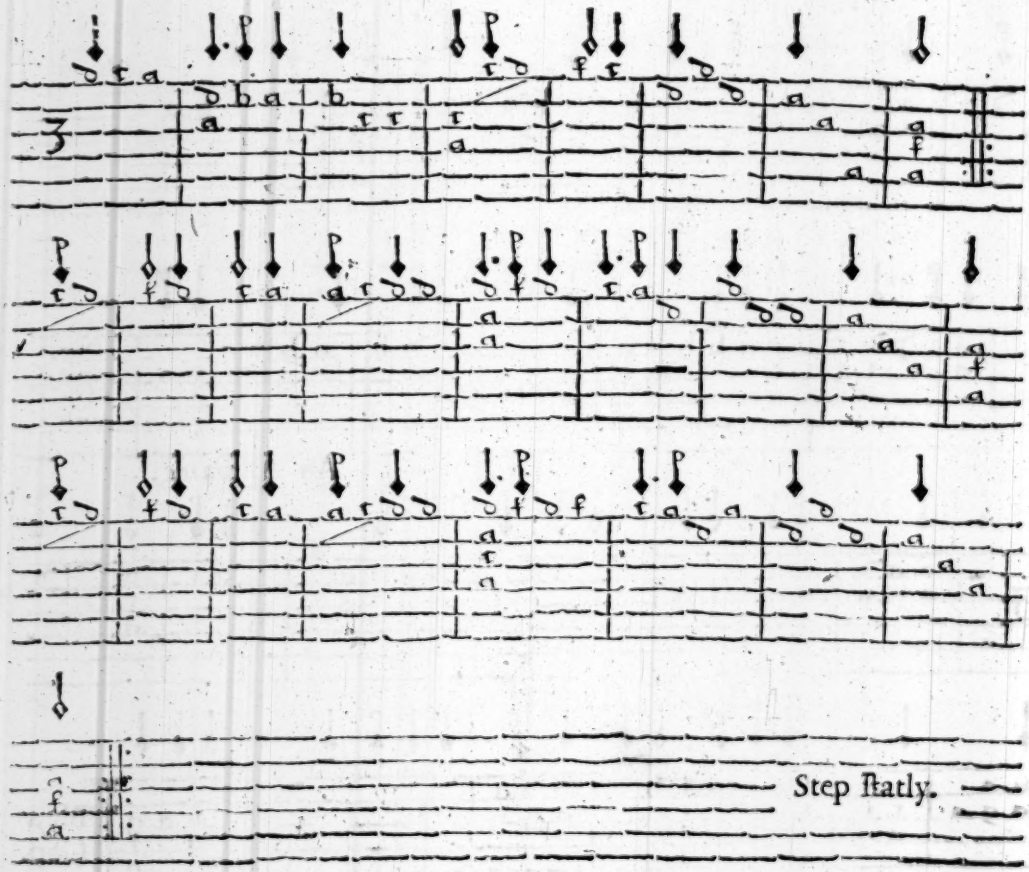
2

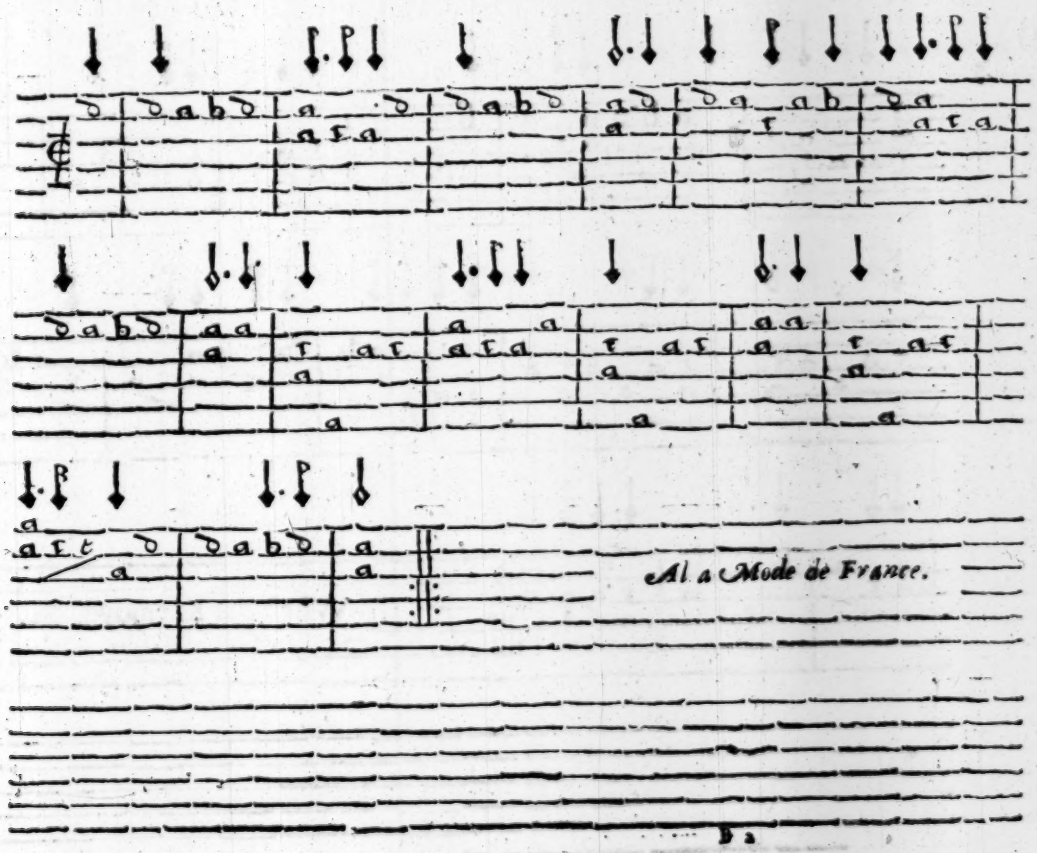


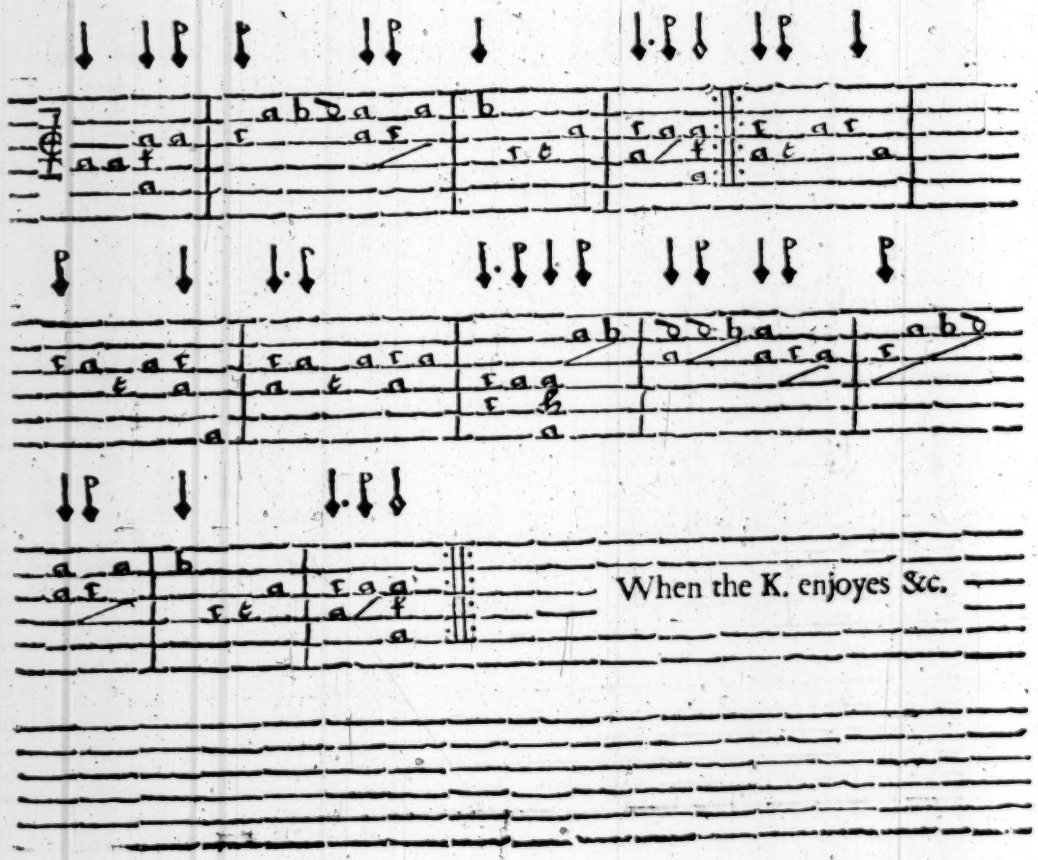


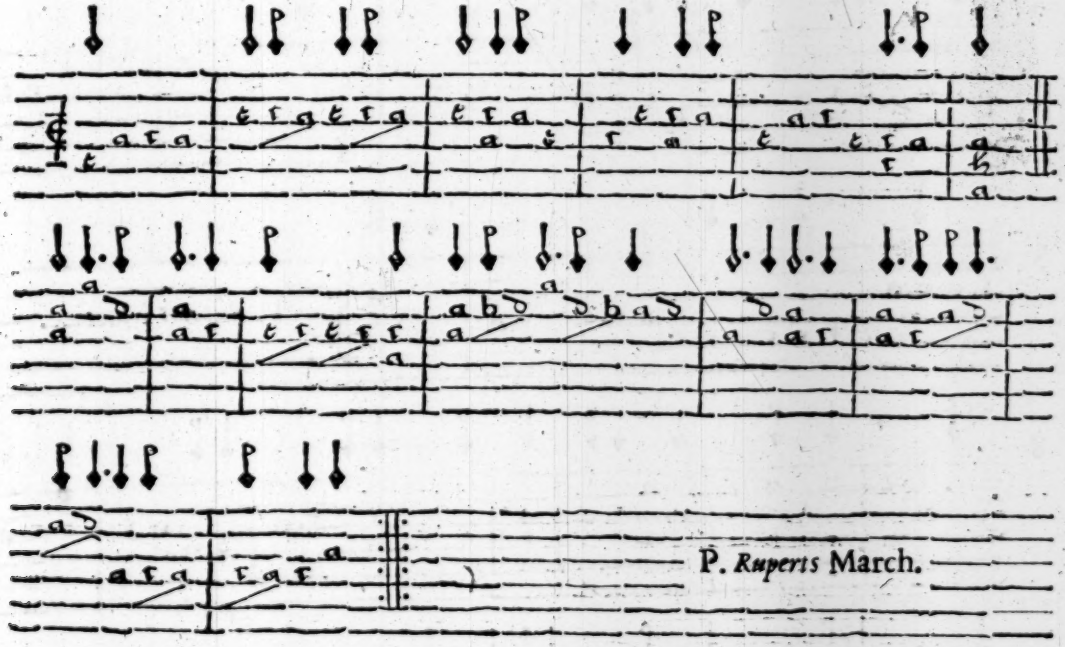
Blew Cap.

(2)




4
Al a Mode de France.


When the K. enjoyes &c.



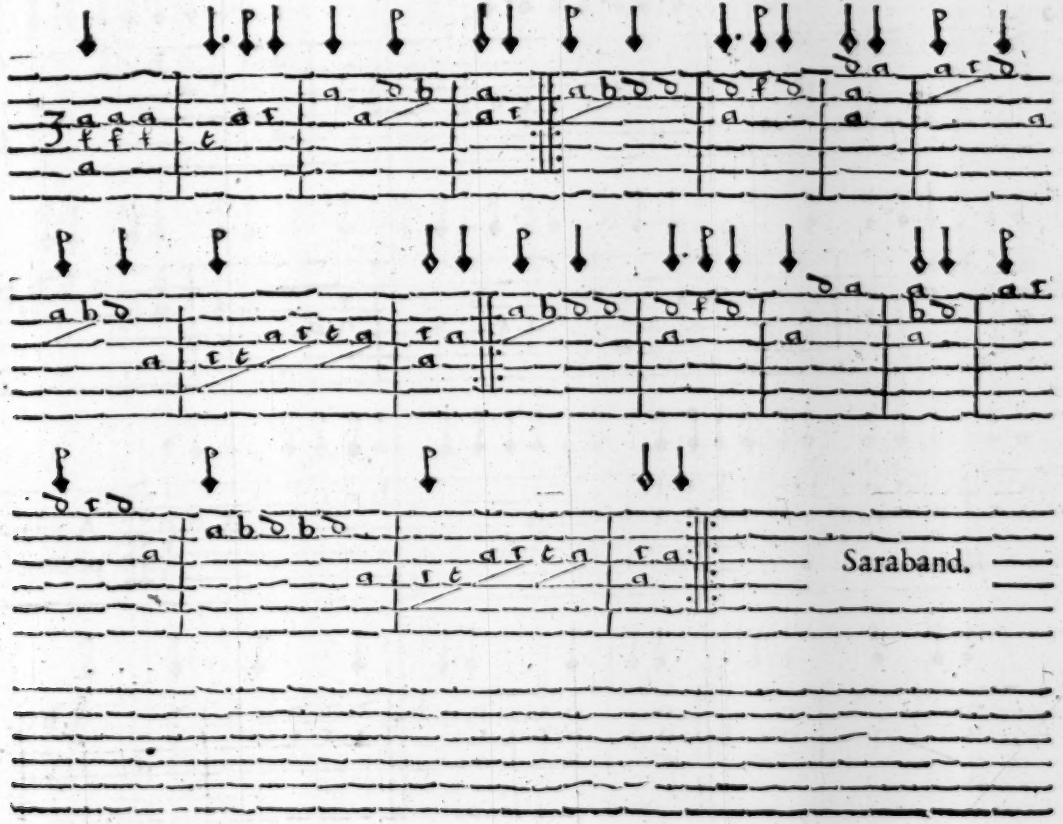
P. *Ruperts* March.

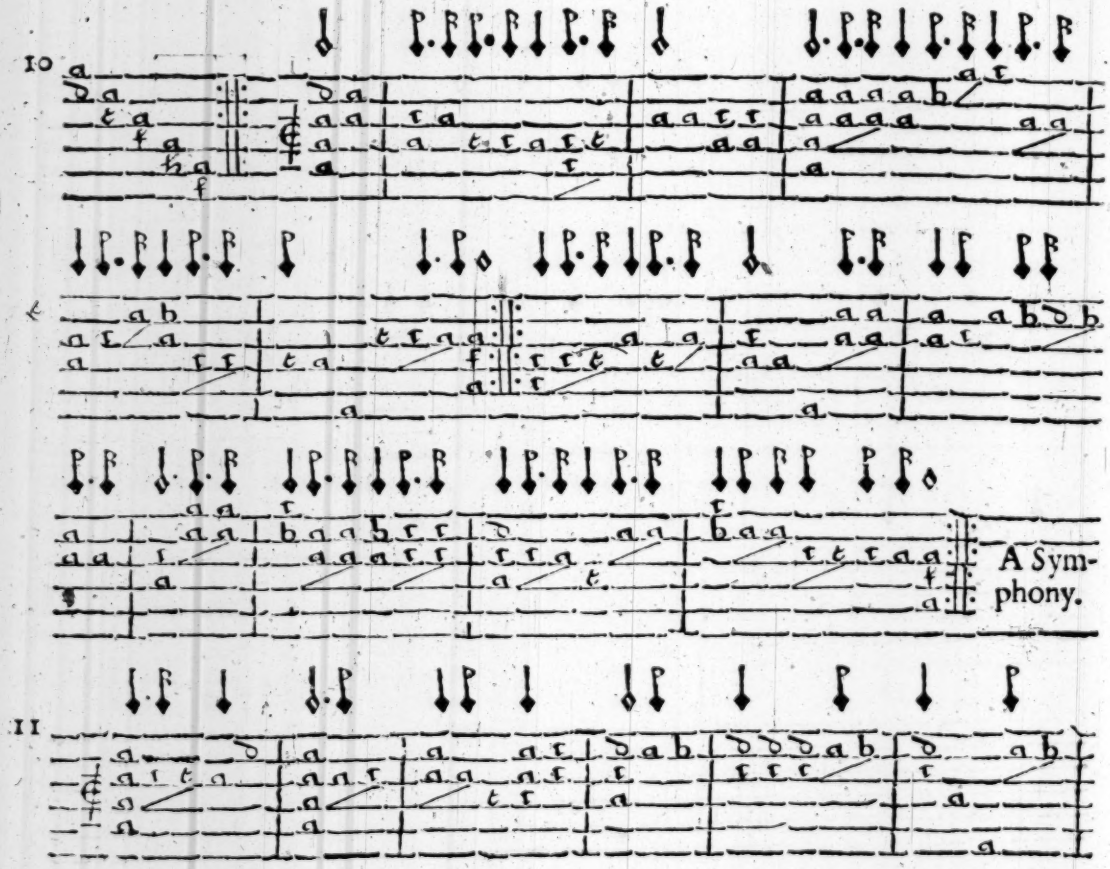
7

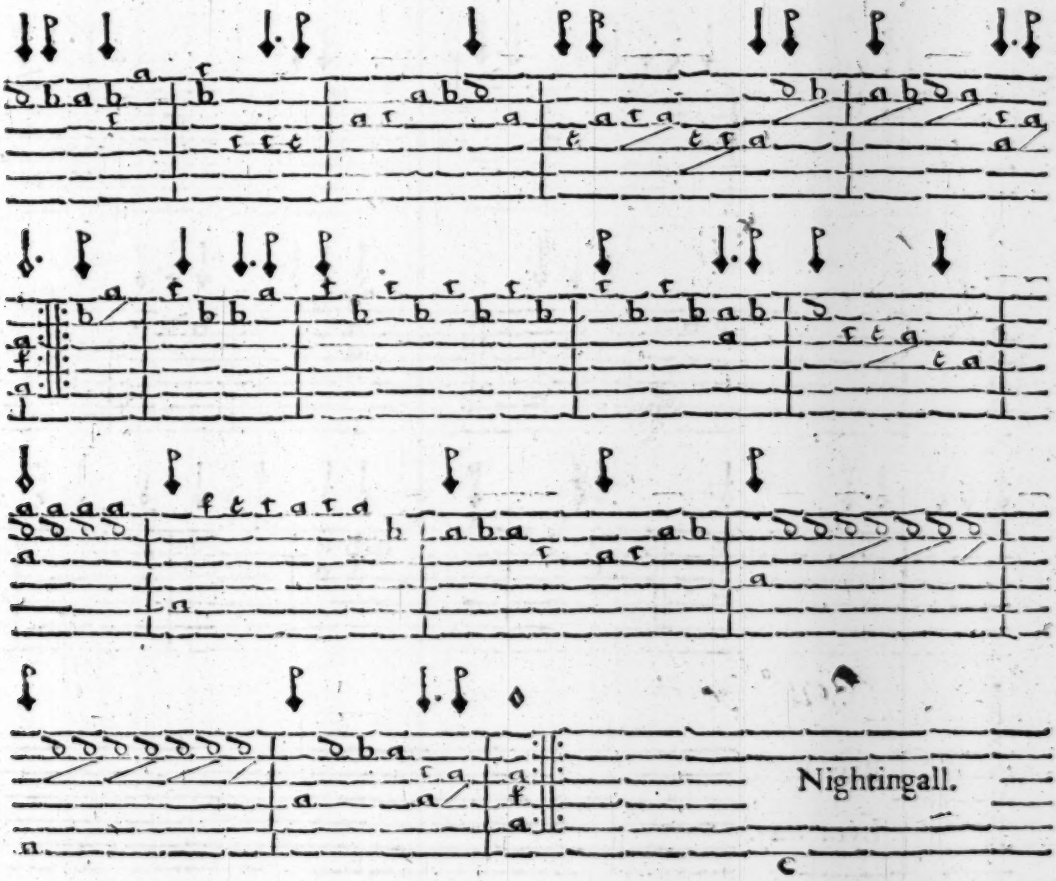
P. *Ruperts* Morrice.

8

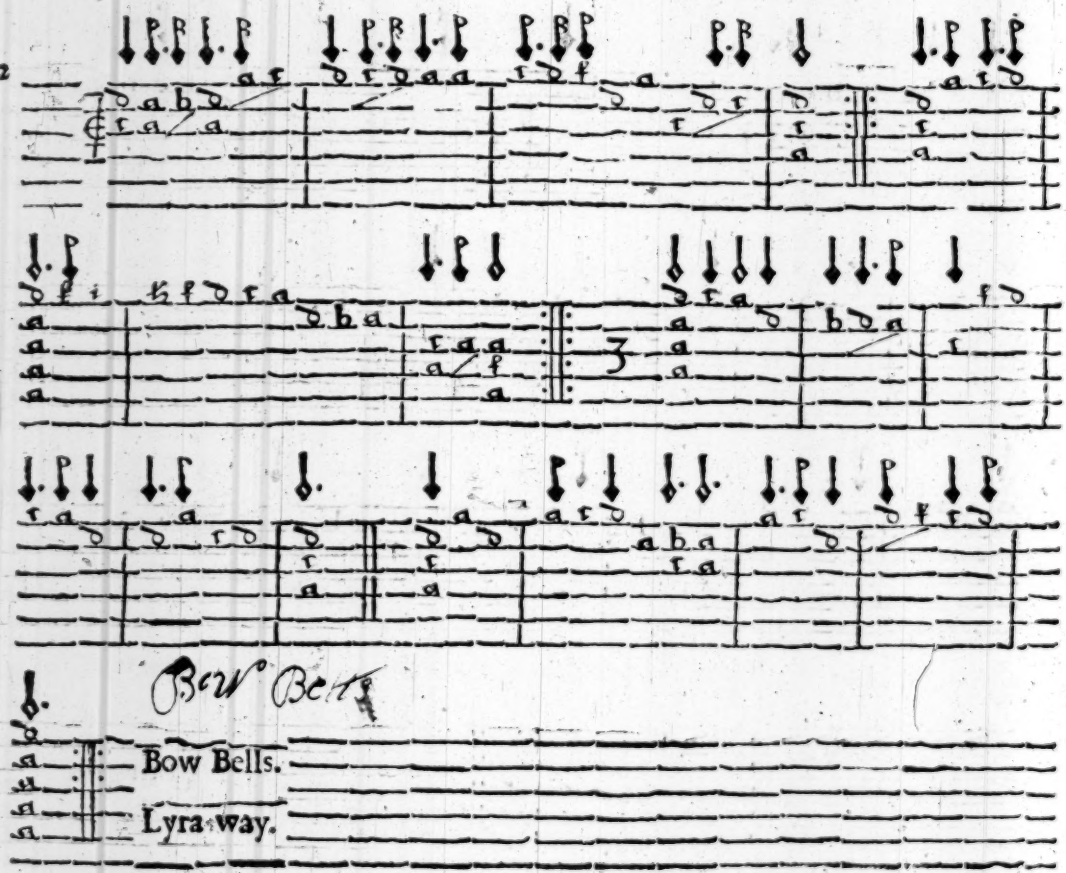
Over the Mountaines.


Saraband.


10
A Sym-
phony.
11


Nightingall.

12



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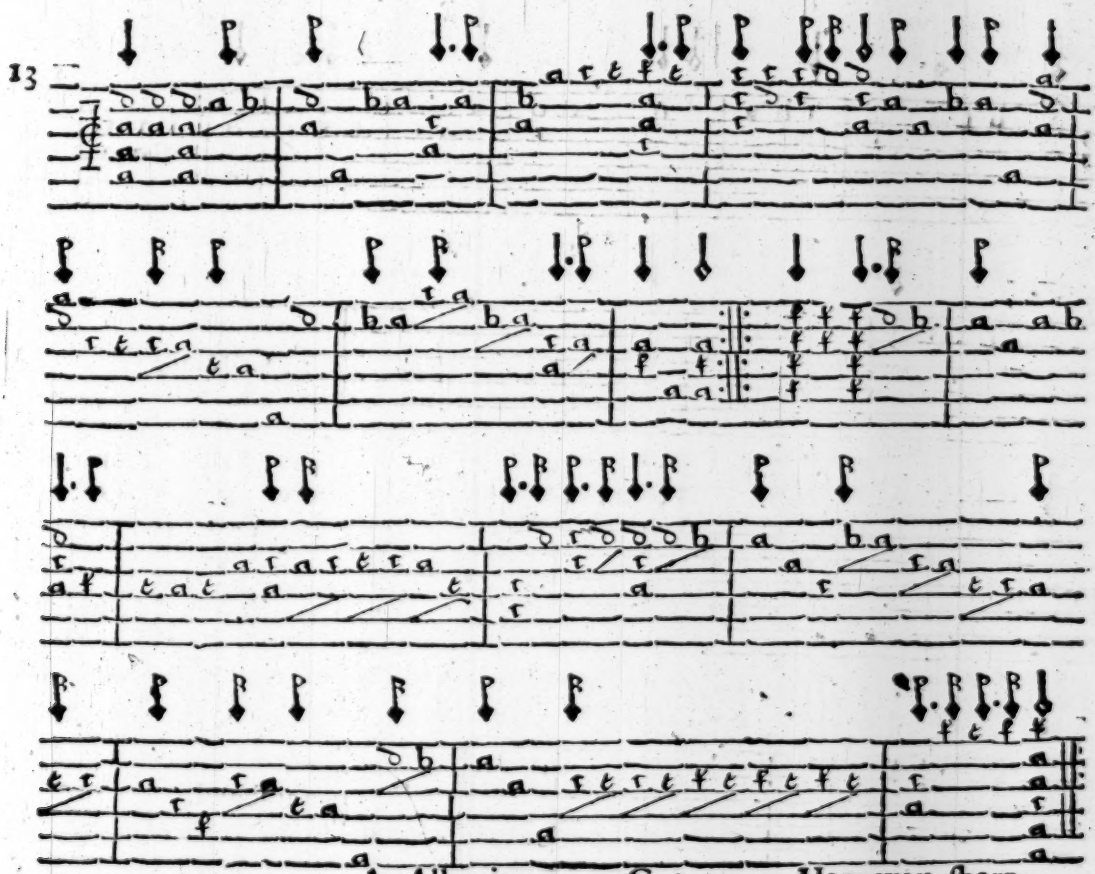
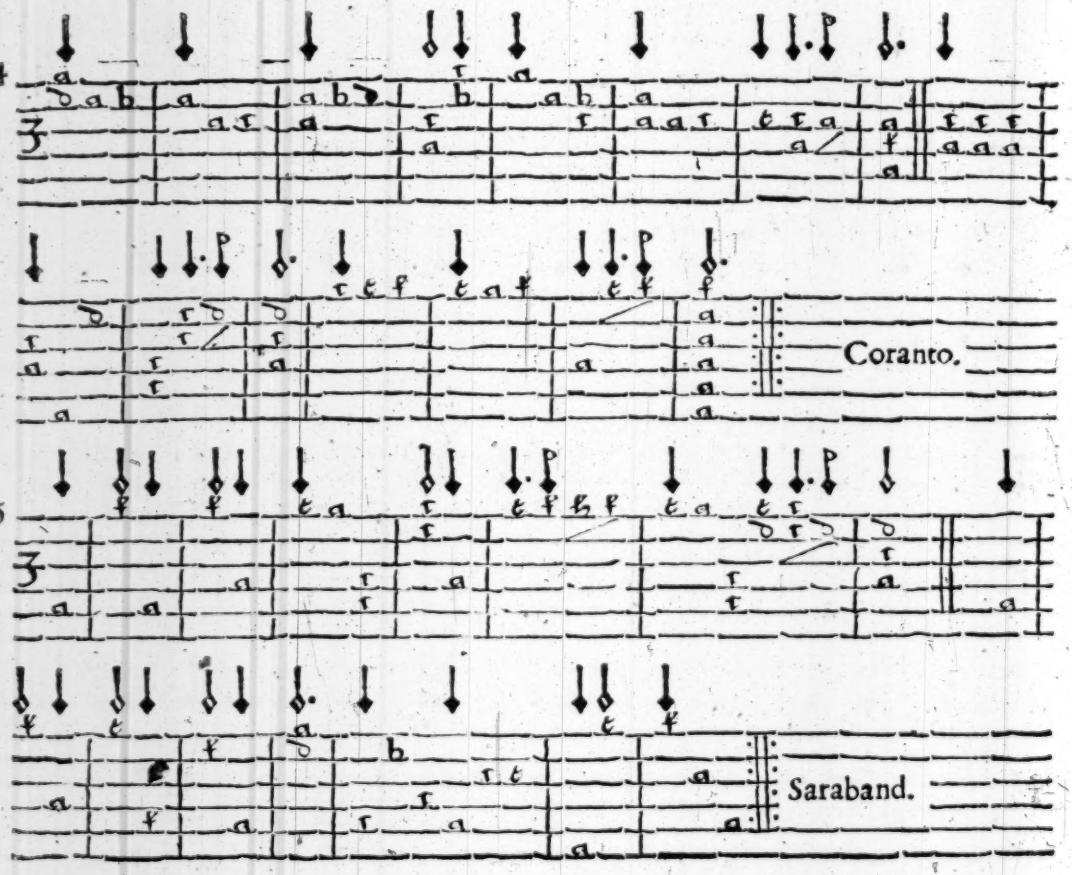
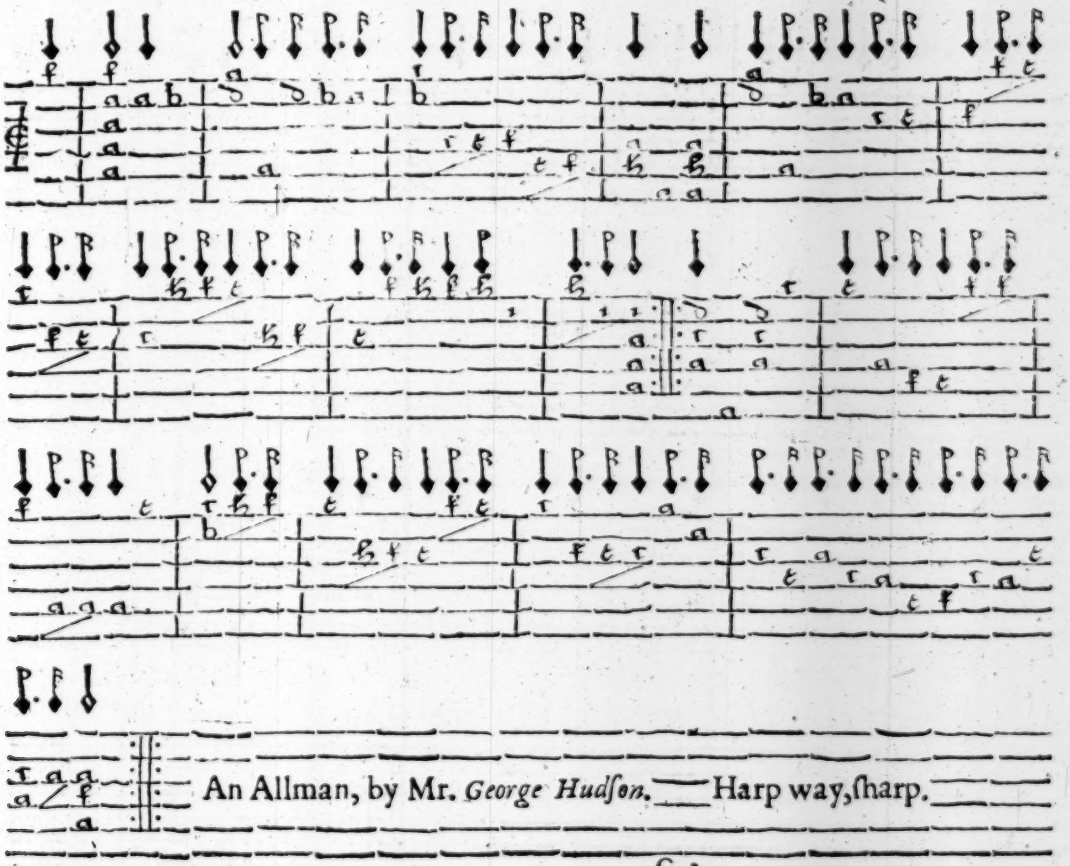
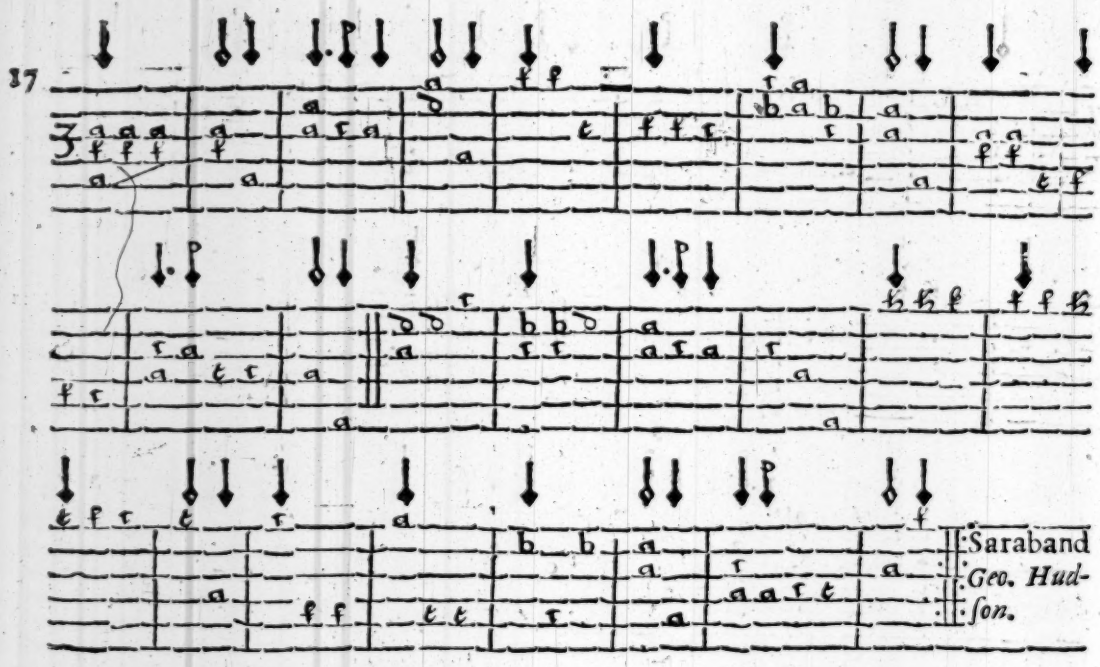
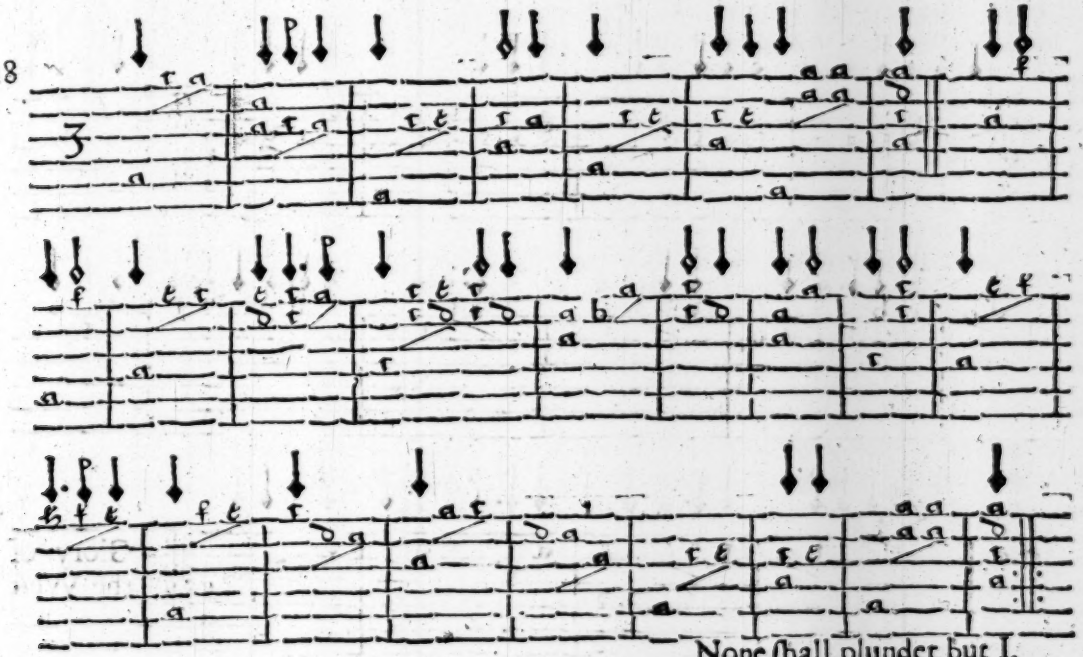


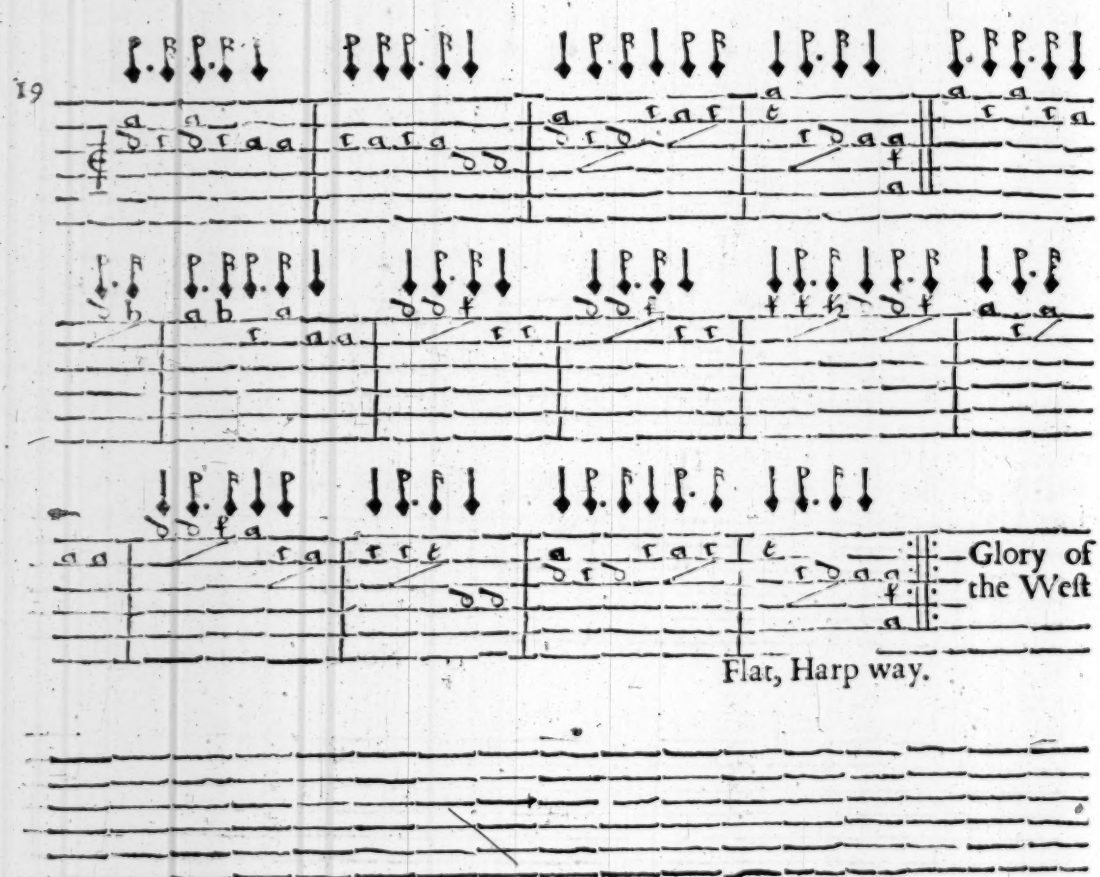
An Allmaine. C 2 Harp way, sharp.

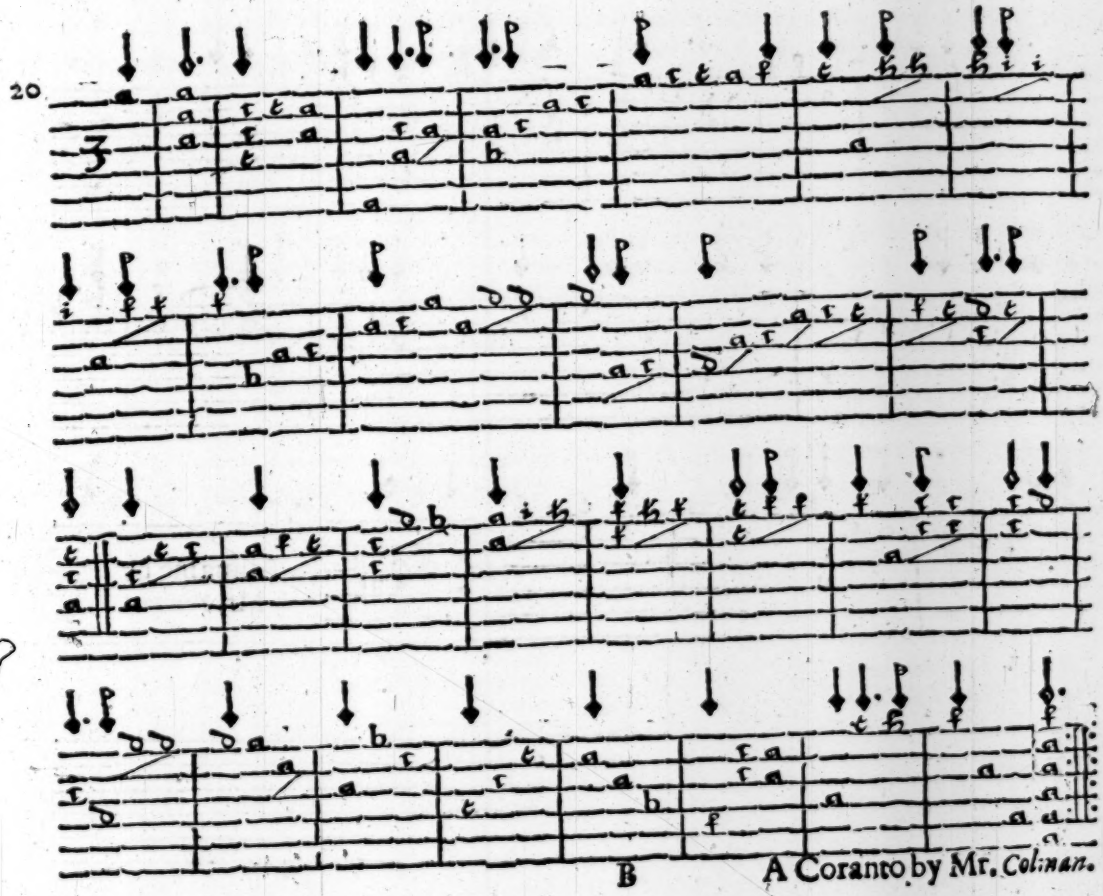

14
Coranto.
15
Saraband.


16
An Allman, by Mr. George Hudſon. Harp way, ſharp.


37
Saraband
Geo. Hud-
ſon.

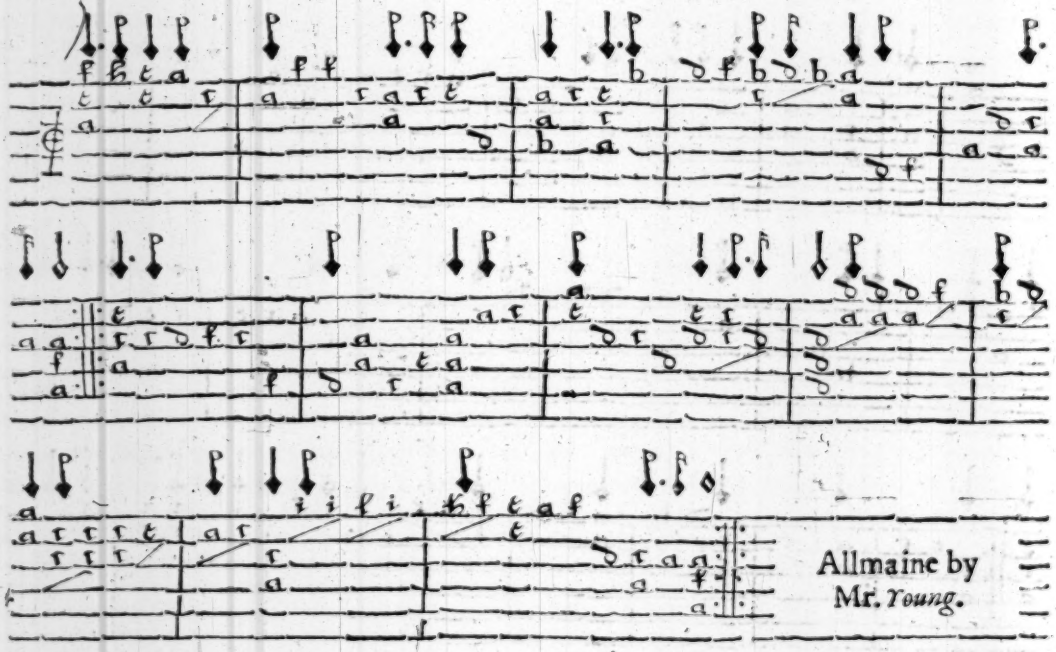

None ſhall plunder but I.


19
Glory of the West
Flat, Harp way.

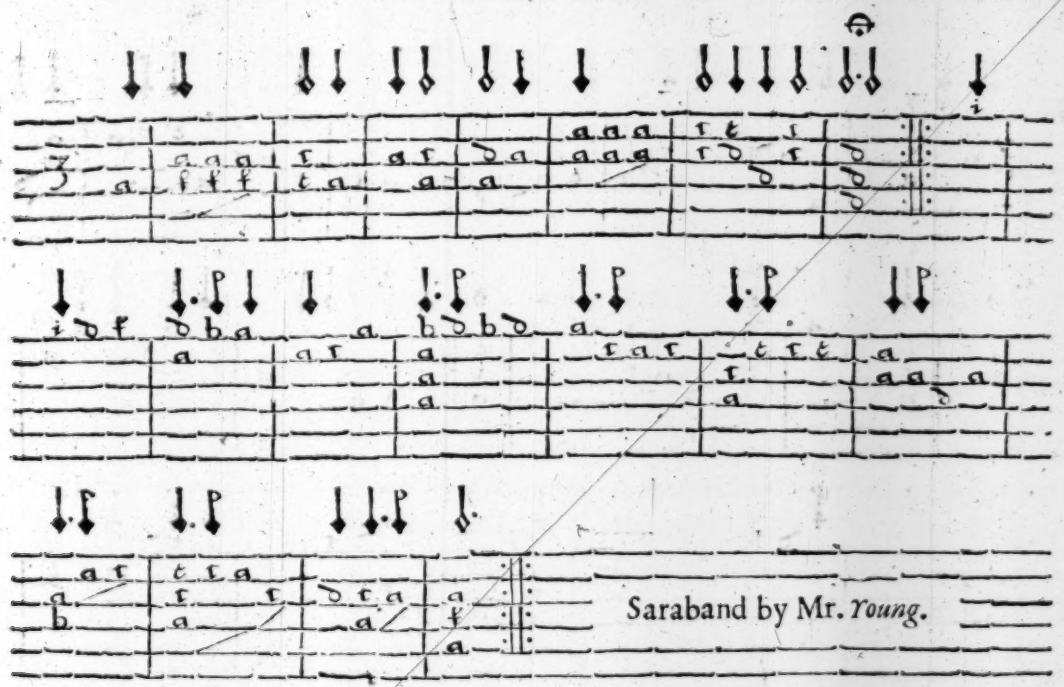


B

A Coranto by Mr. *Colman.*

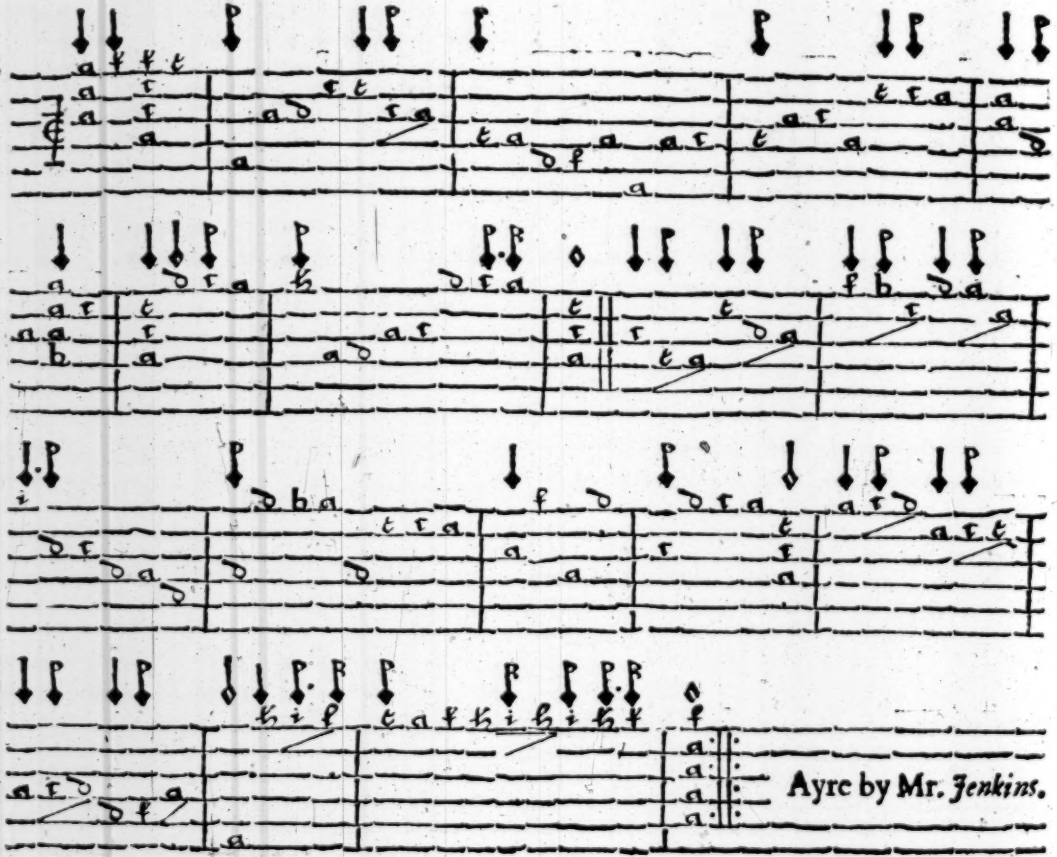

21
Allmaine by
Mr. Young.

22



Saraband by Mr. *Young*.

23



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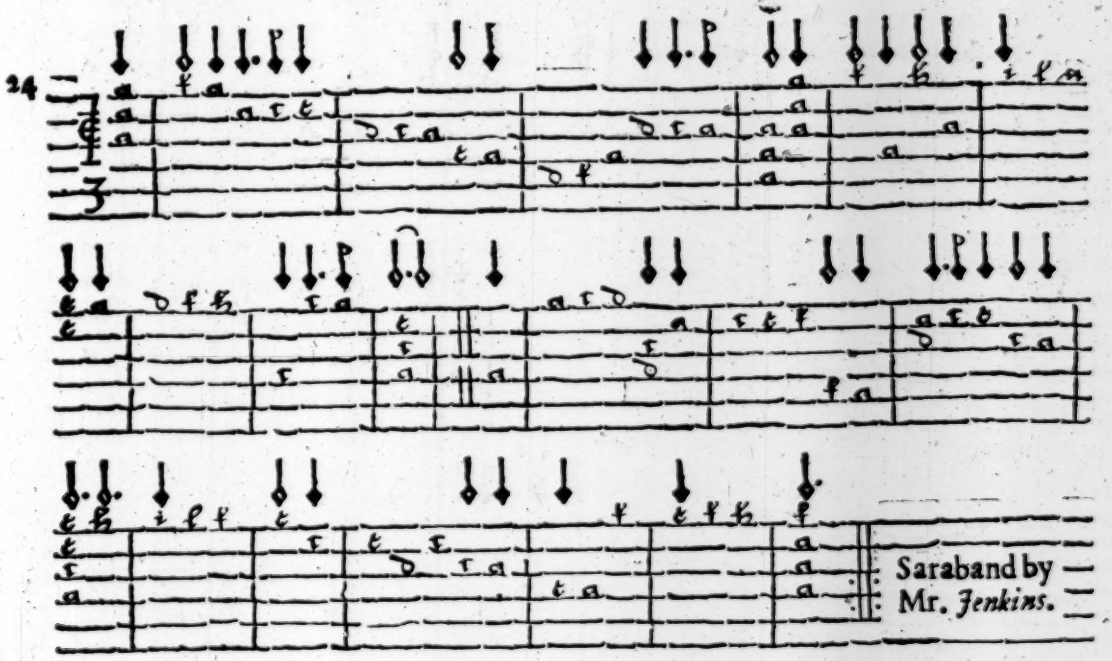
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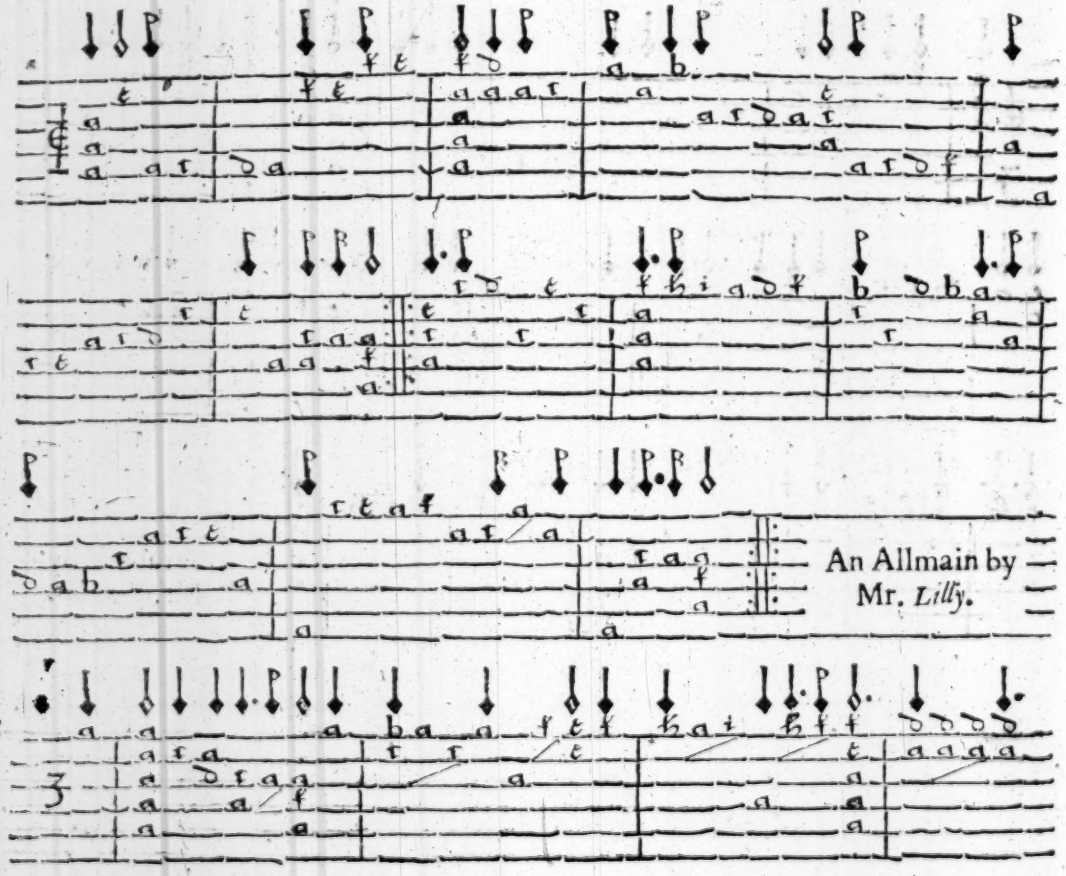
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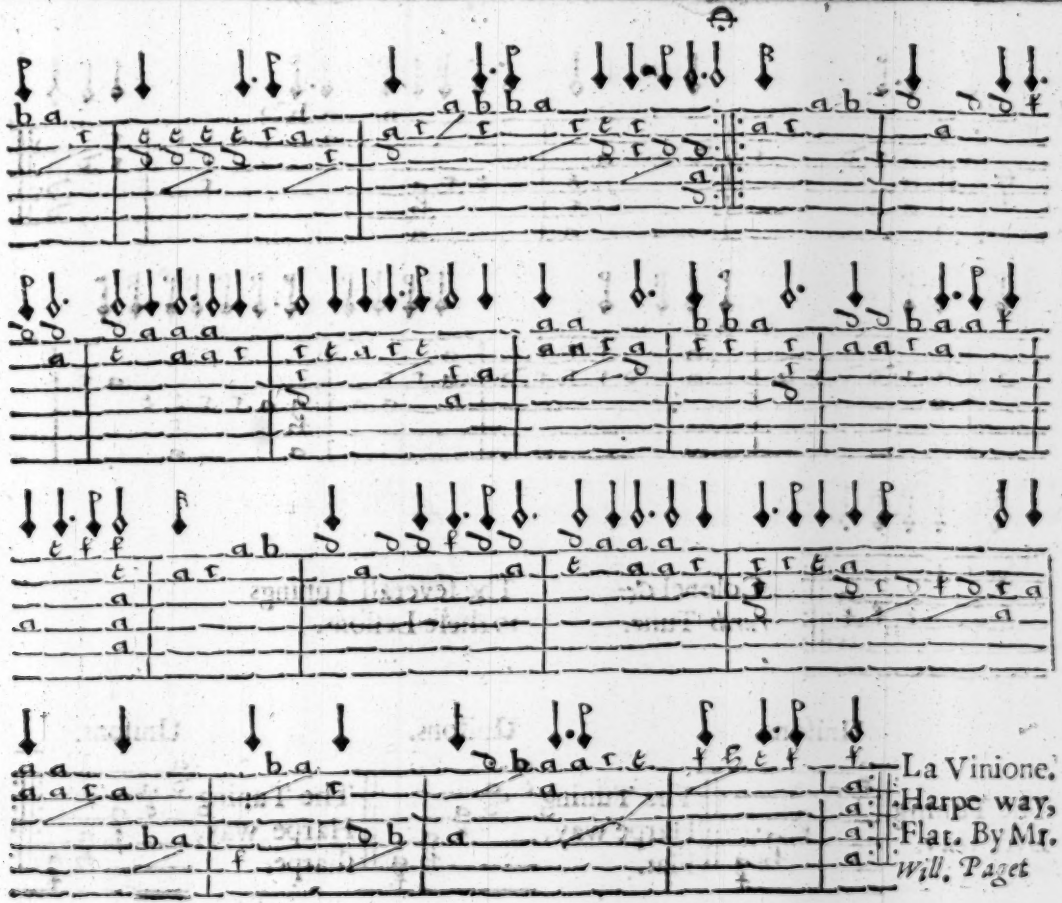
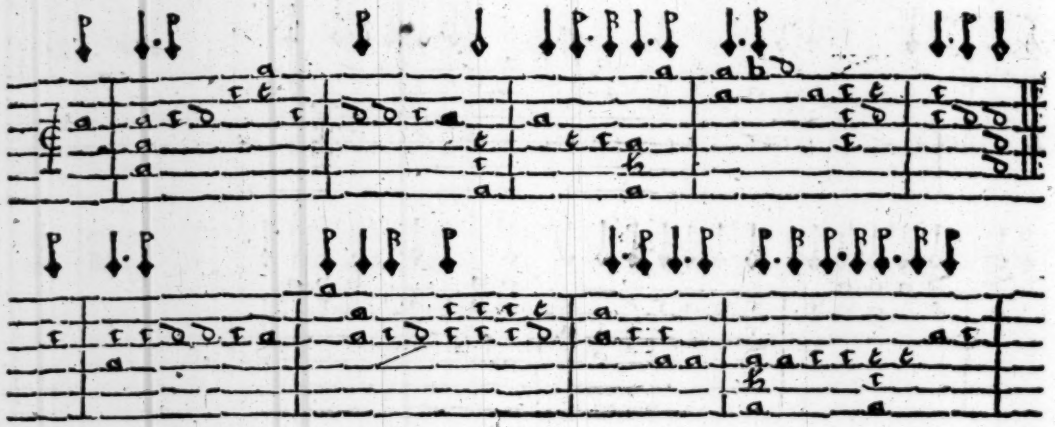
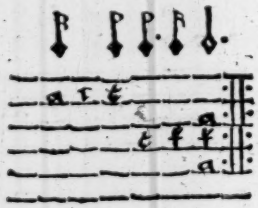


La Vinione.
Harpe way,
Flat. By Mr.
Will. Paget

27

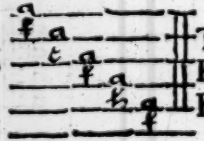




Colonel *Gerards* Tune.

The ſeverall Tunings to theſe Leſſons.

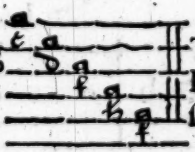
Uniſons.



The Tuning Lyra way.

The Tuning Harpe way, Flat.

Uniſons.



The Tuning Harpe way, ſharpe.

Uniſons.

FINIS.

MUSICA HARMONIA:

OR,

Choice Almans, Corants, and Sarabands, for one Treble & Baſſe,

By that Rare and accompliſhed Maſter in Muſick,

Mr. *WILLIAM LAWES*, Deceaſed:

And by ſeverall other Excellent Maſters in Muſick, now living.

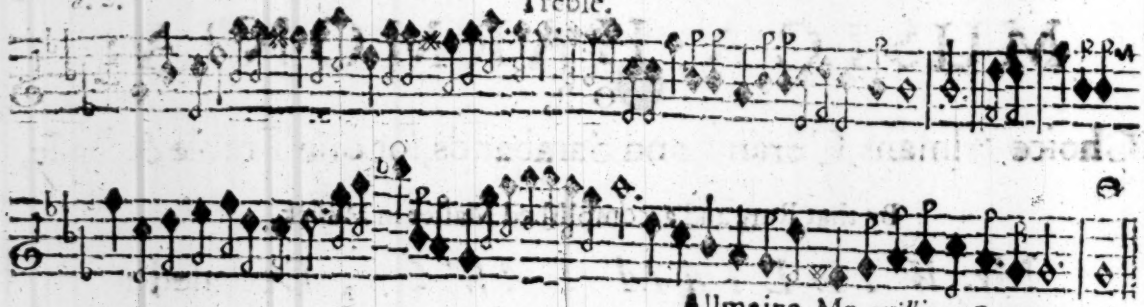
LONDON,

Printed by *T. H.* for *John Benſon*, and *John Playford*, and are to be ſold at their Shops in *Dunſtans* Church-Yard, and in the Inner Temple, neare the Church Doore,

Anno Domini, 1651.

Treble.

1



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2

Saraband, Mr *William Lawes.*

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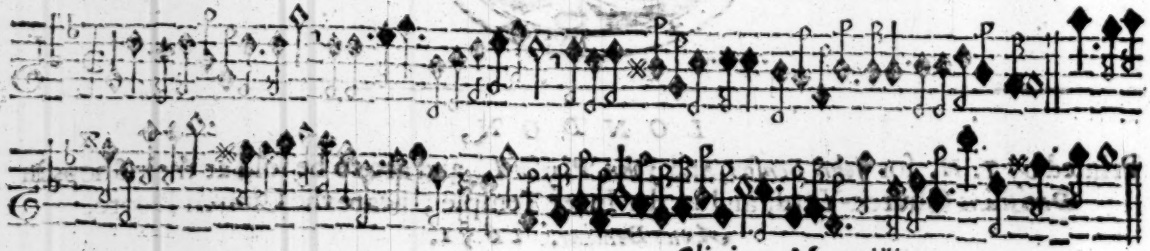

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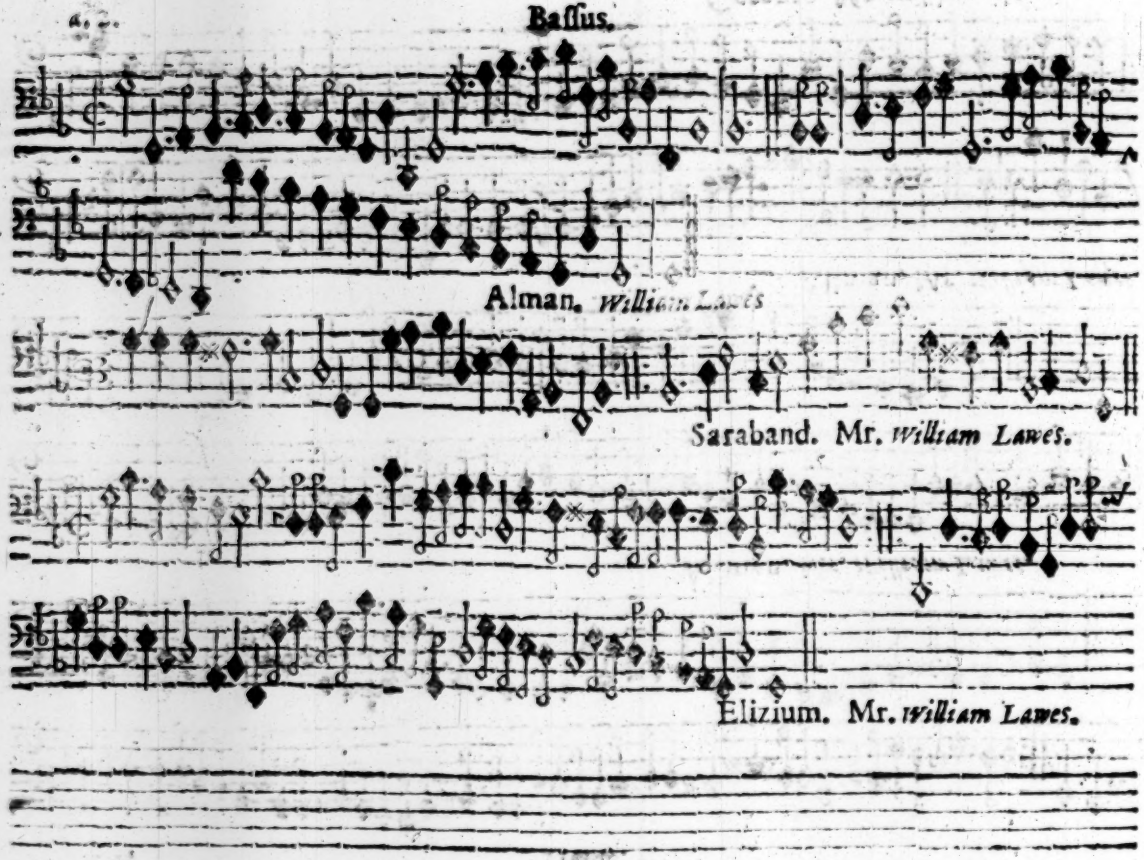
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Alman. William Lawes
Saraband. Mr. William Lawes.
Elizium. Mr. William Lawes.

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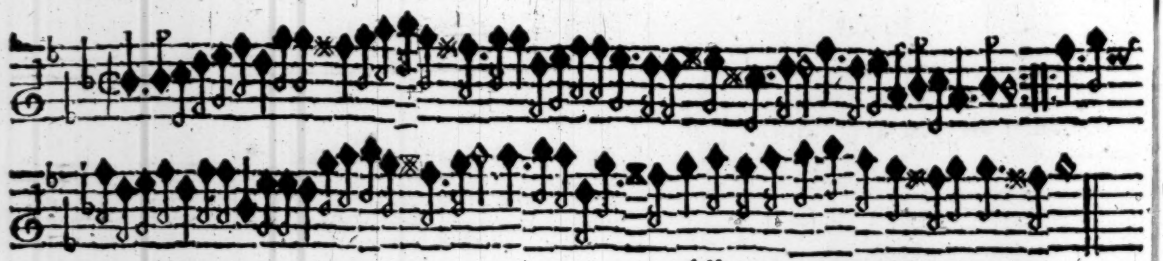

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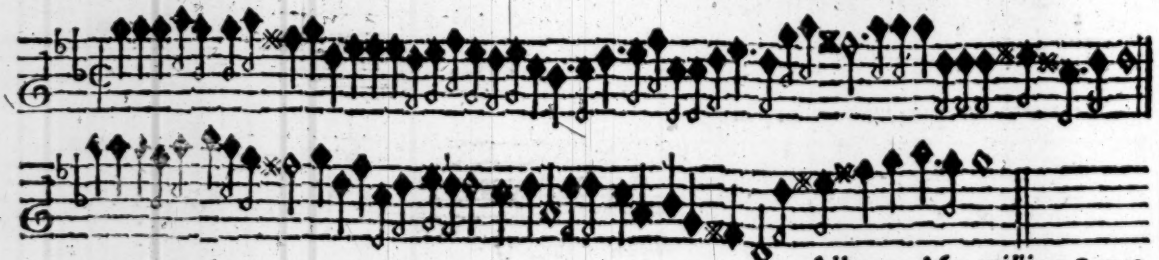

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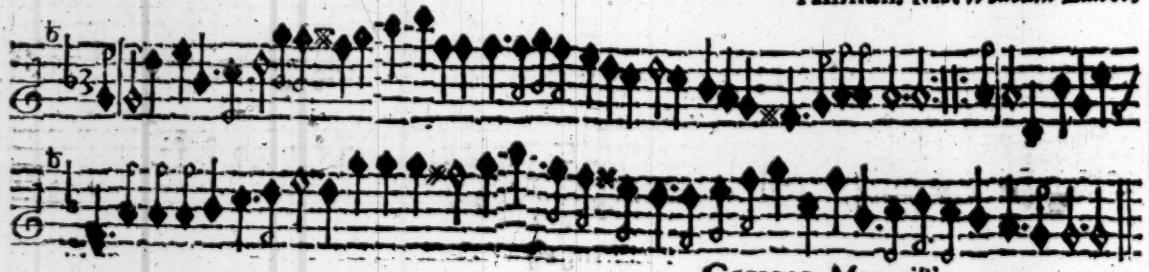

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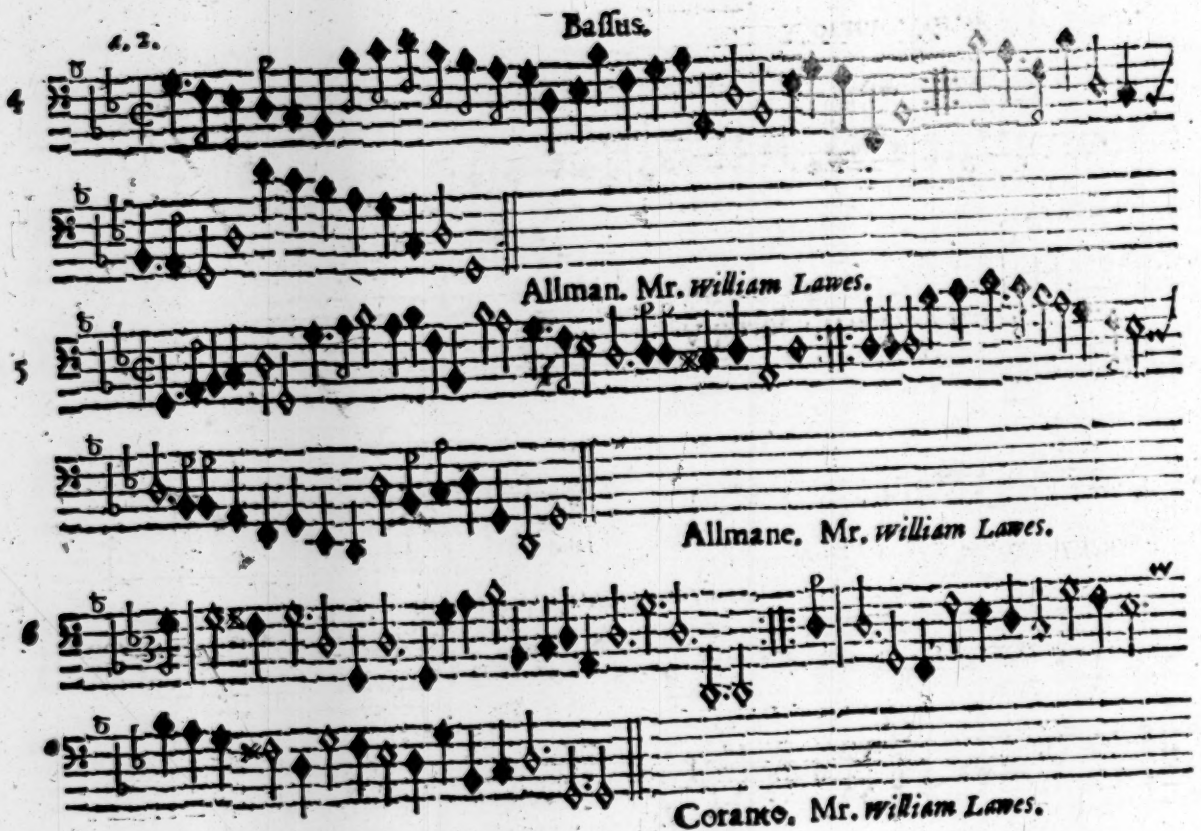
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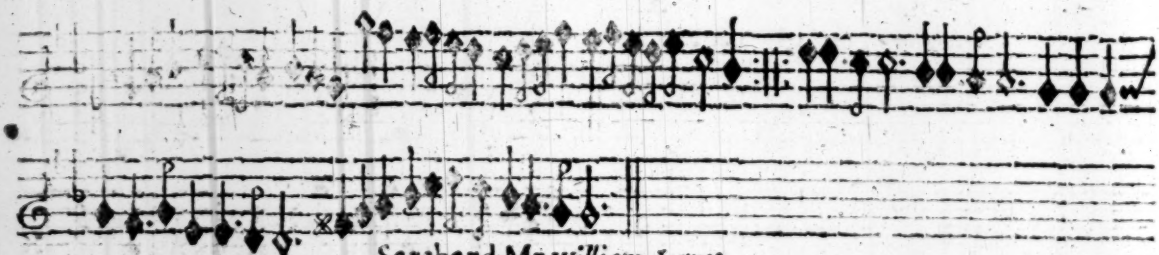

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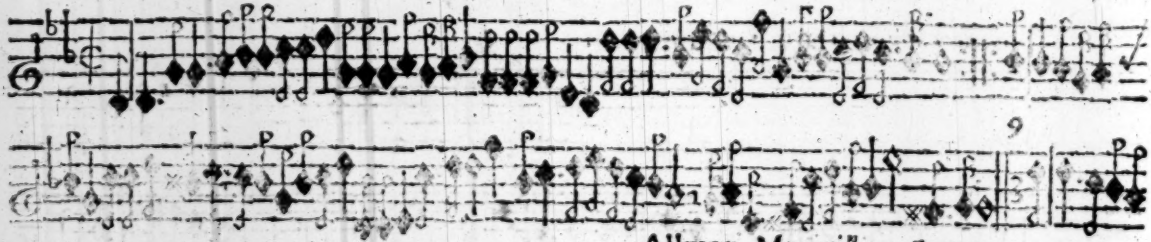

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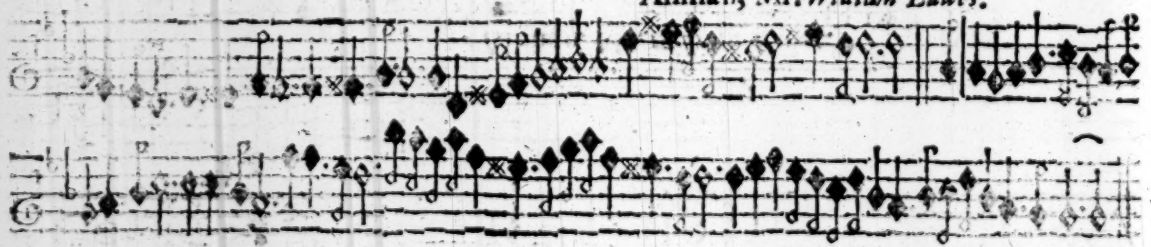

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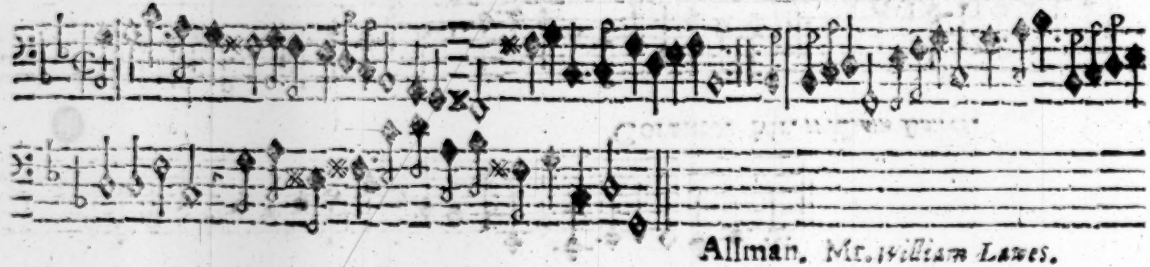
Saraband. Mr. *william Lawes.*



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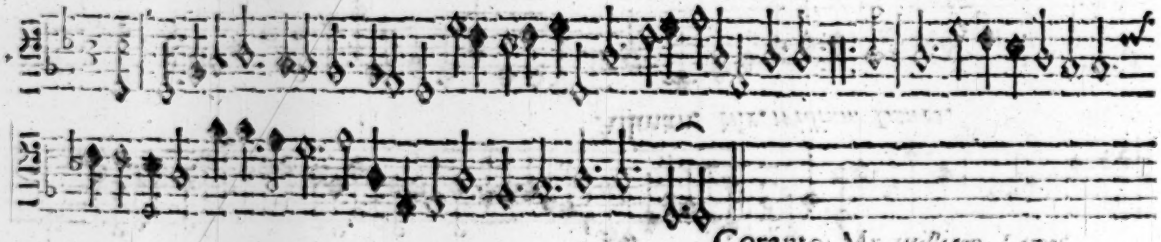

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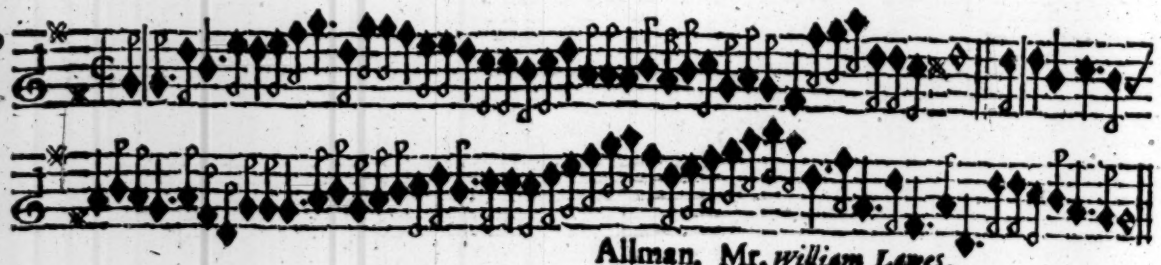

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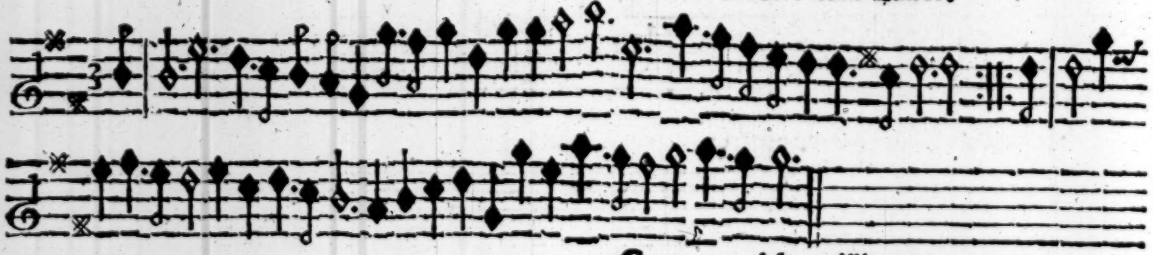

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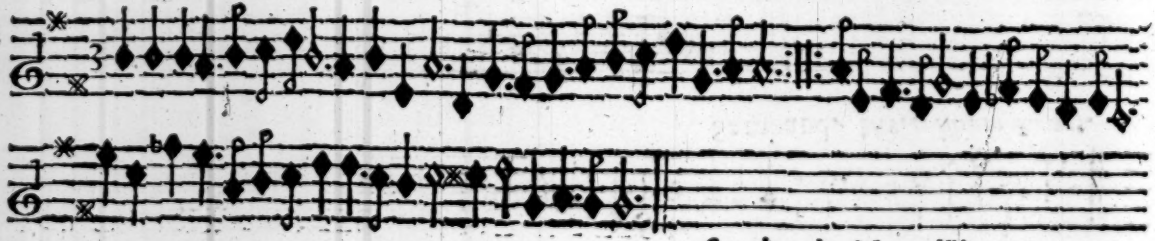

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Alman. M. *William Laws.*

11

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12

Saraband. Mr. *William Lawes.*

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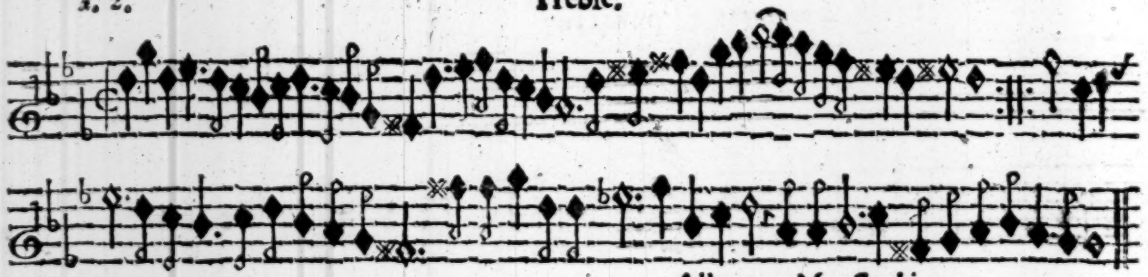

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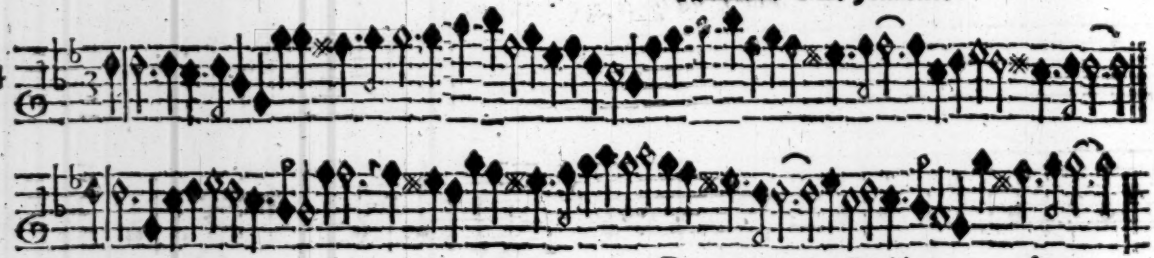

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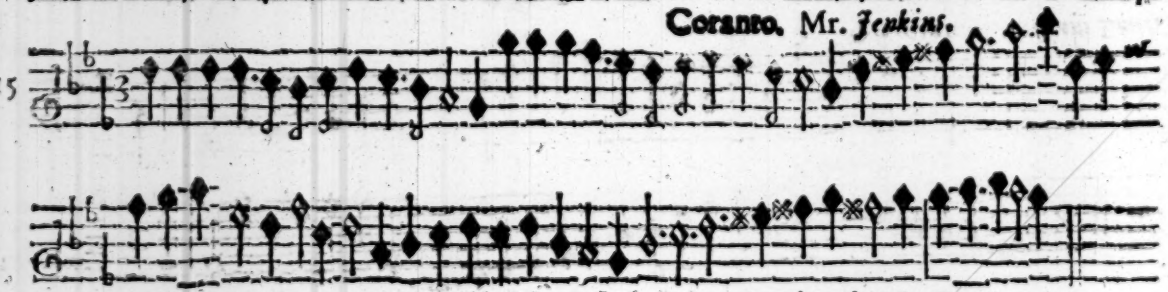

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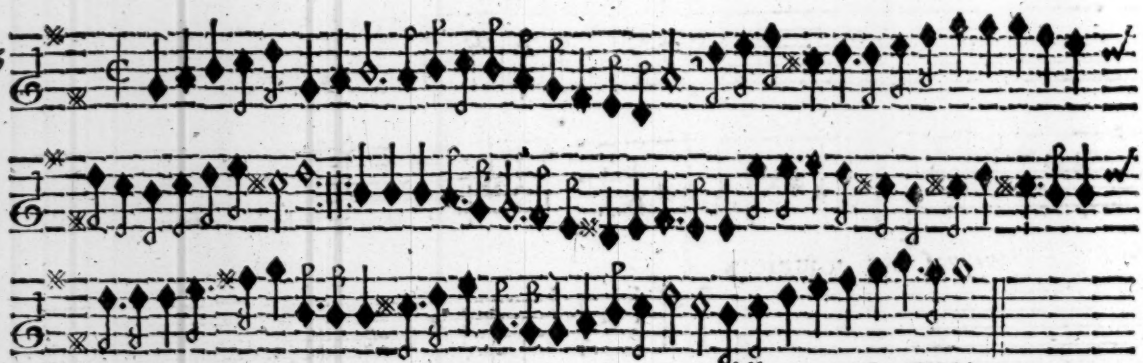

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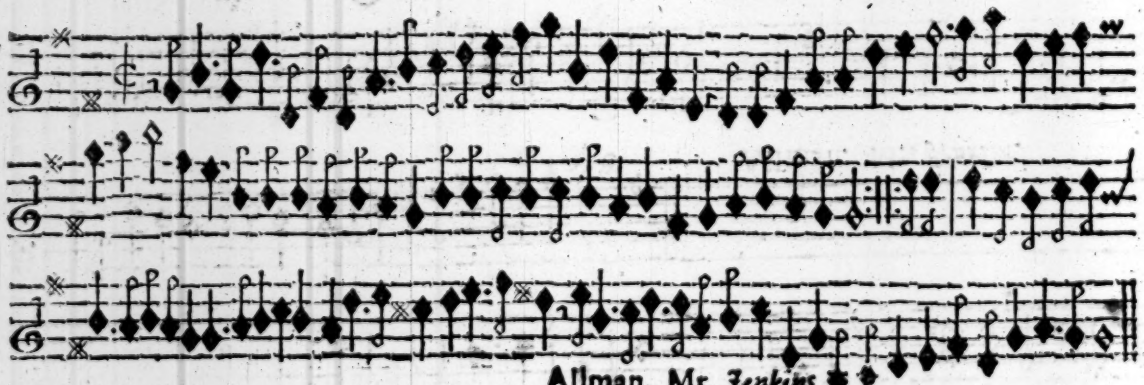

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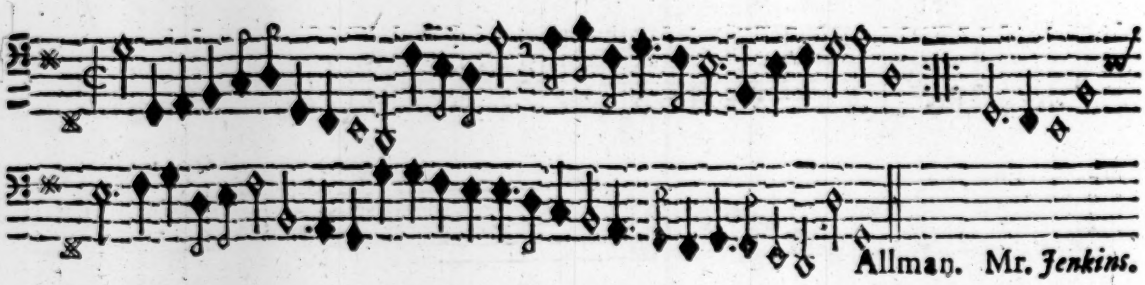

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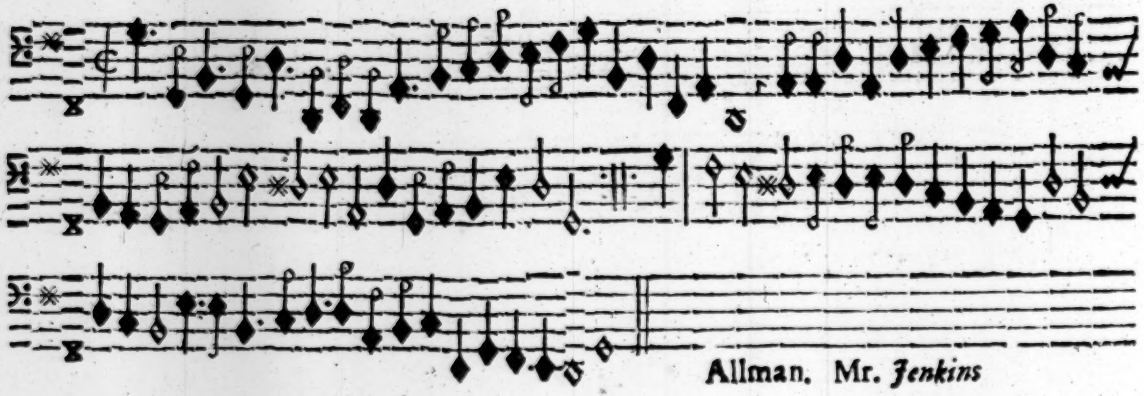

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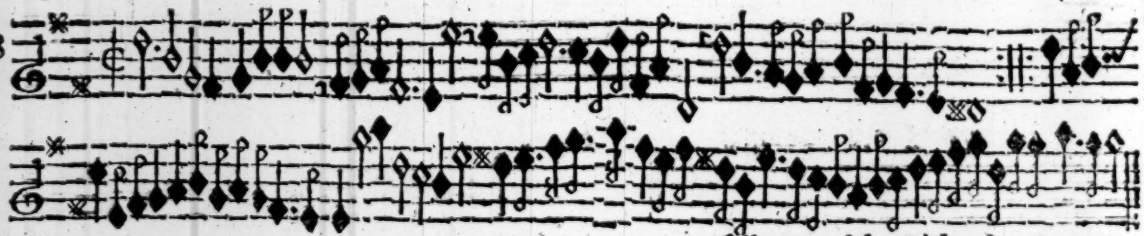

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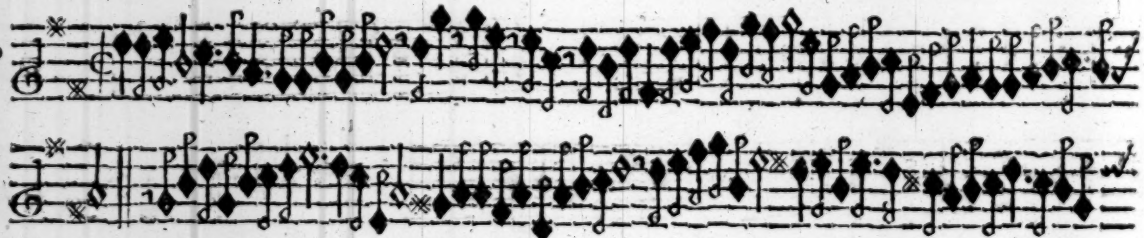

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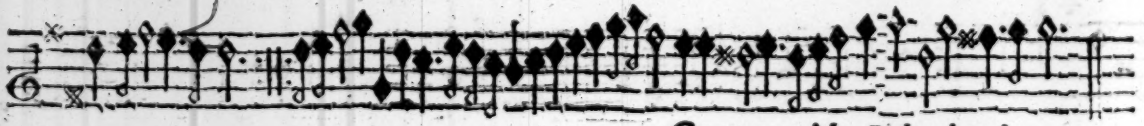

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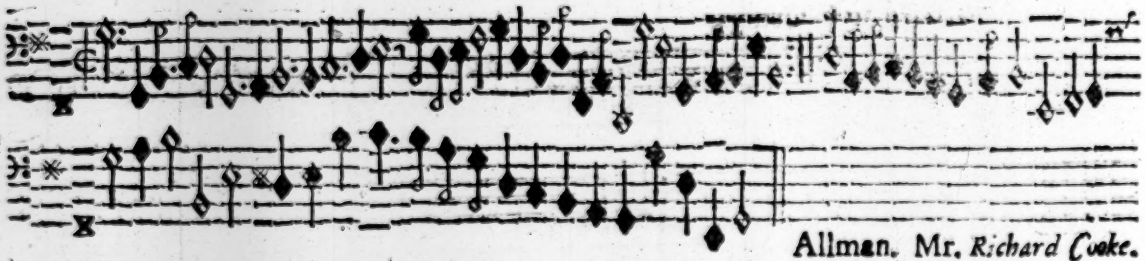

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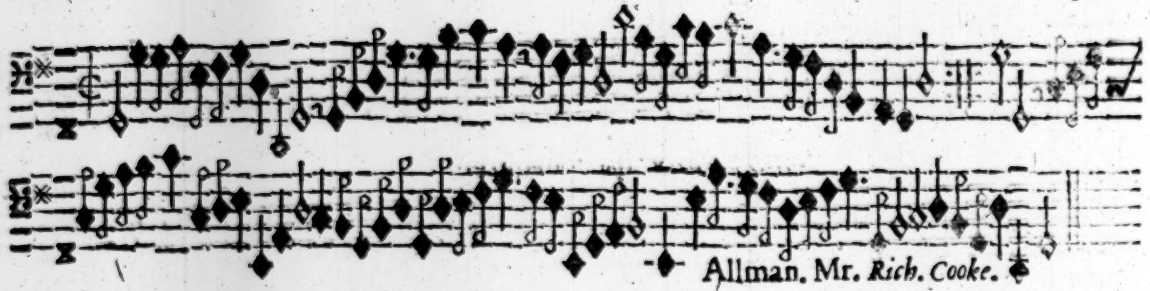

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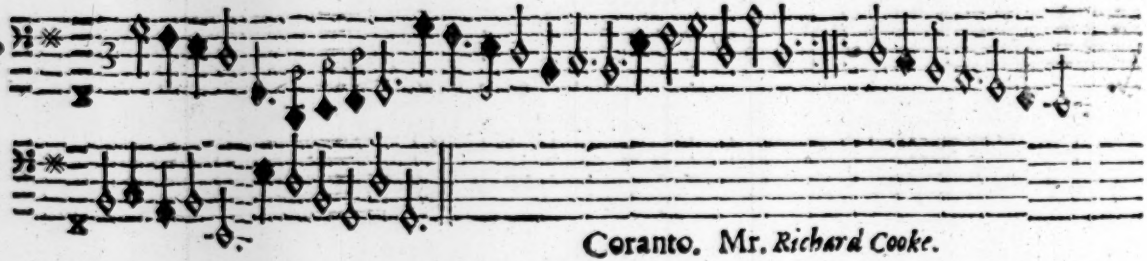

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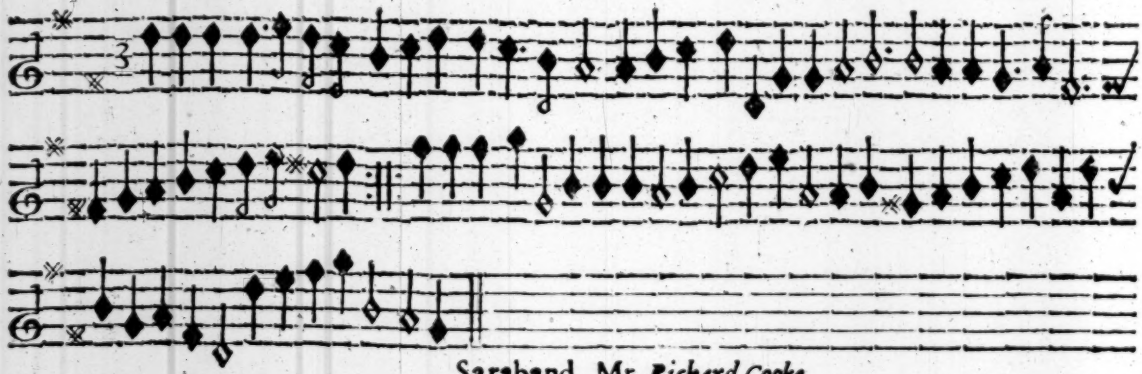

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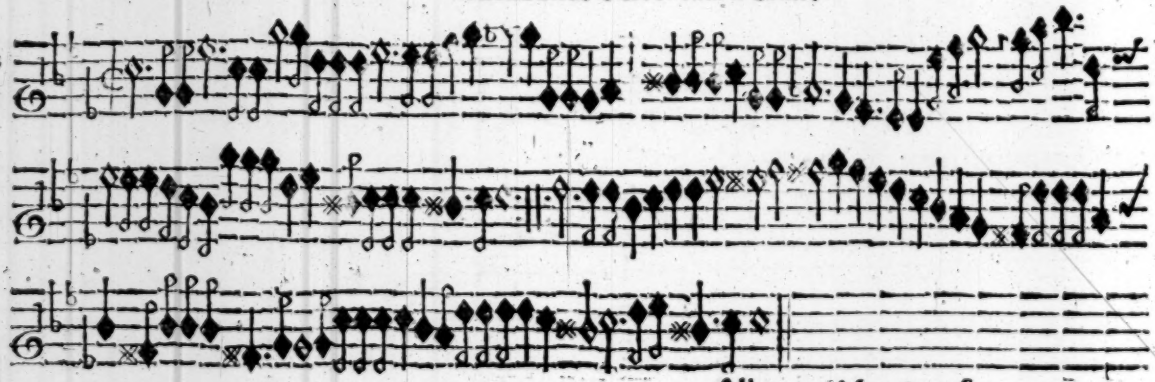

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Bassus.

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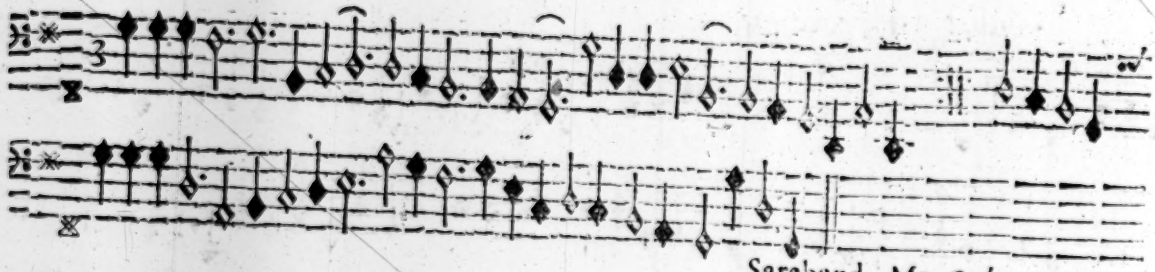

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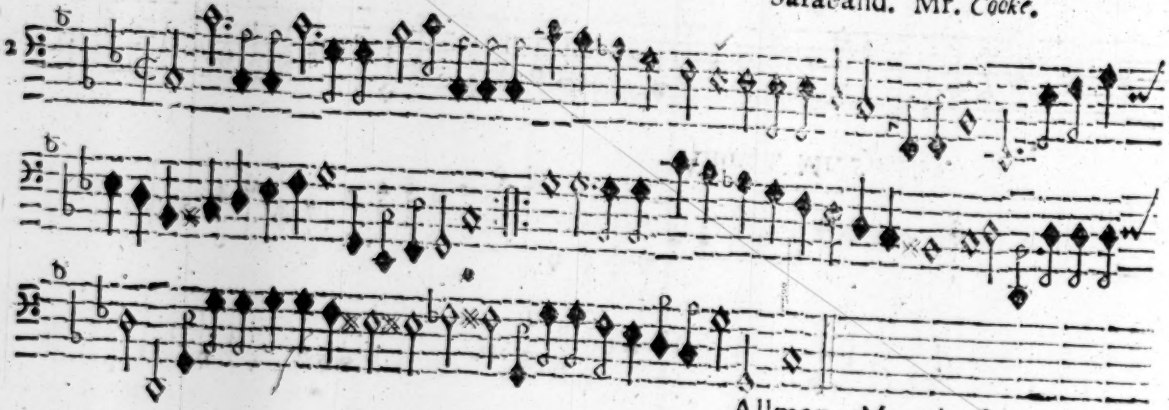

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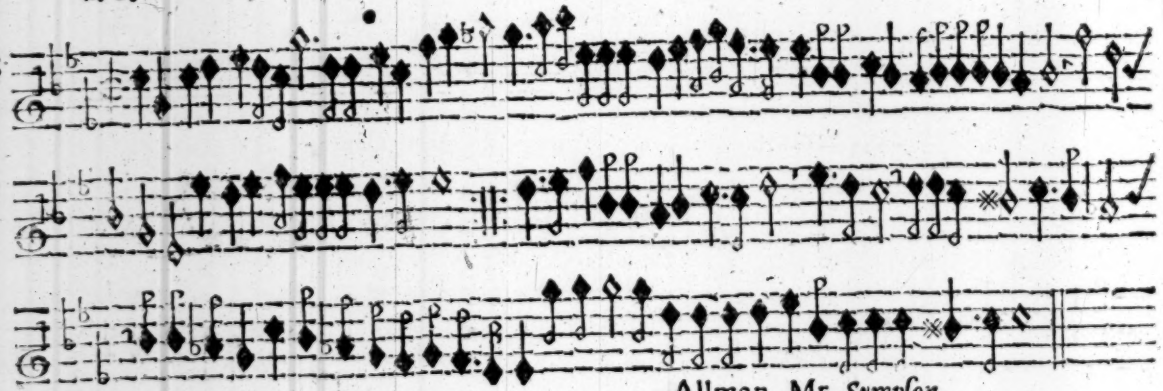

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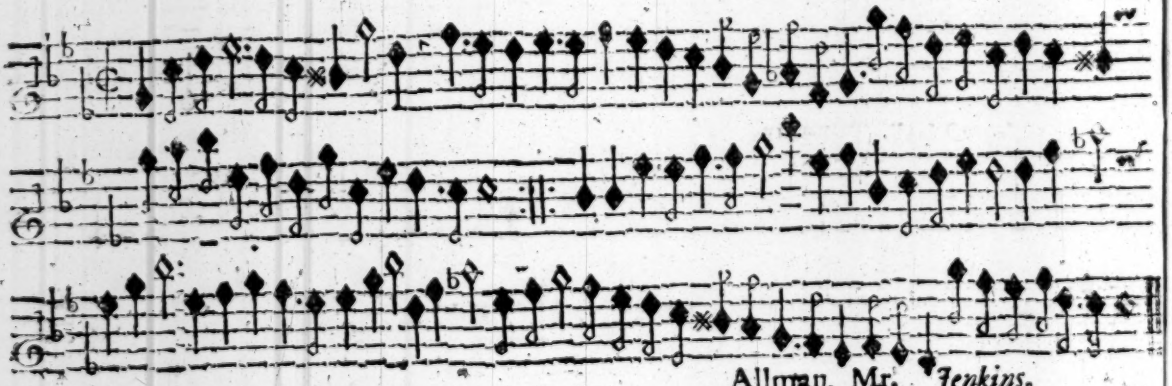

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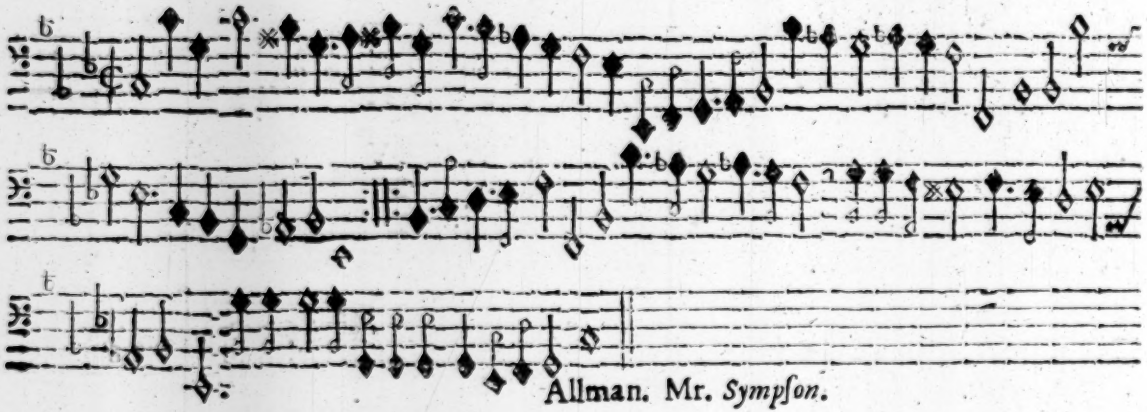

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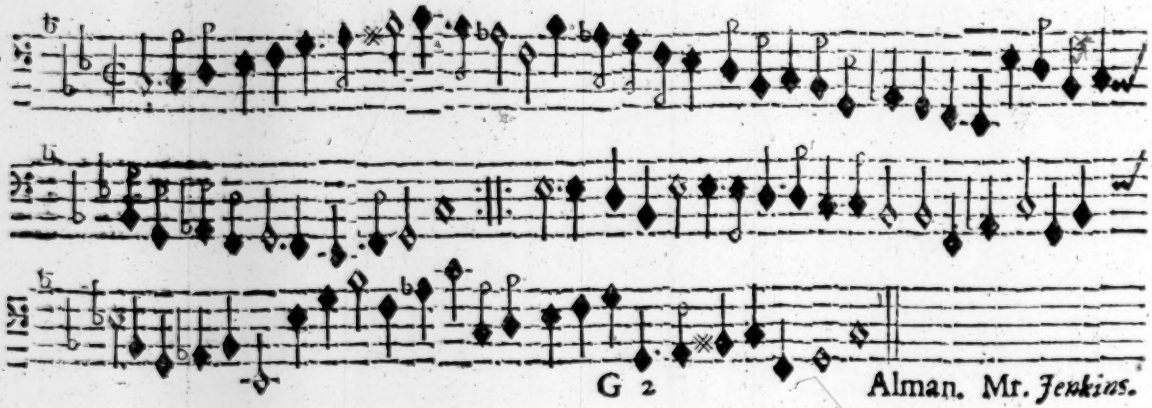

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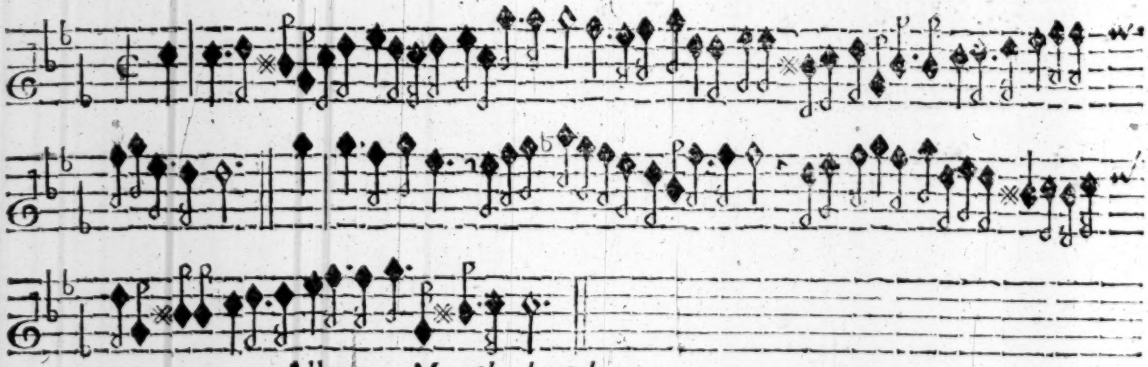

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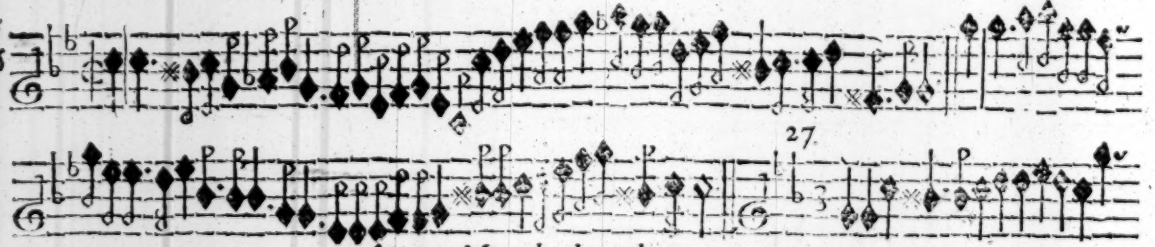

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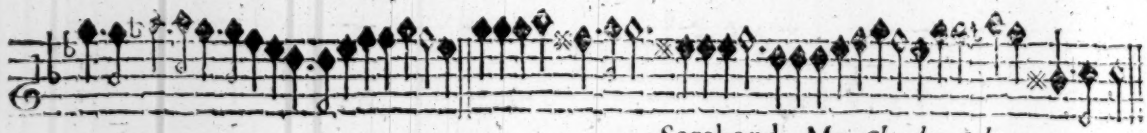

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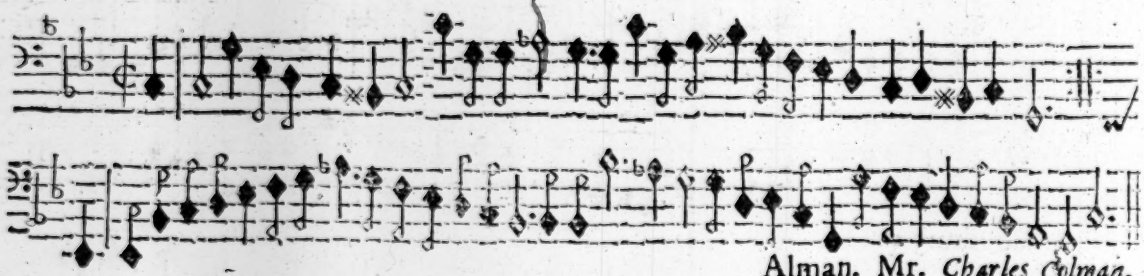

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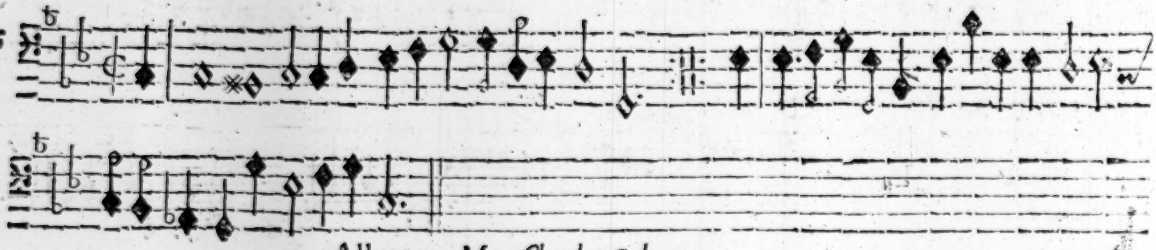

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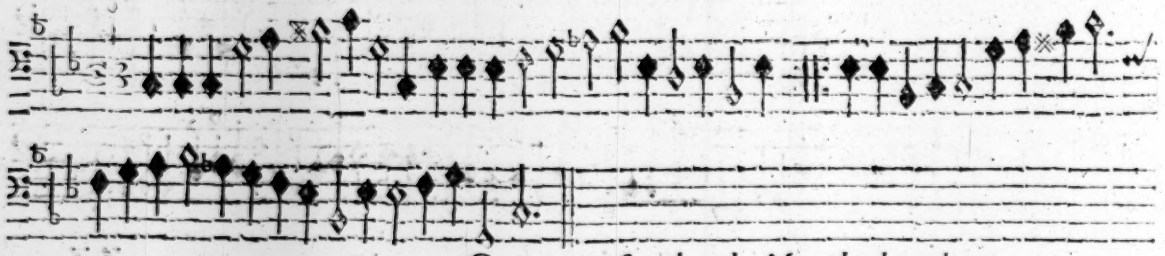
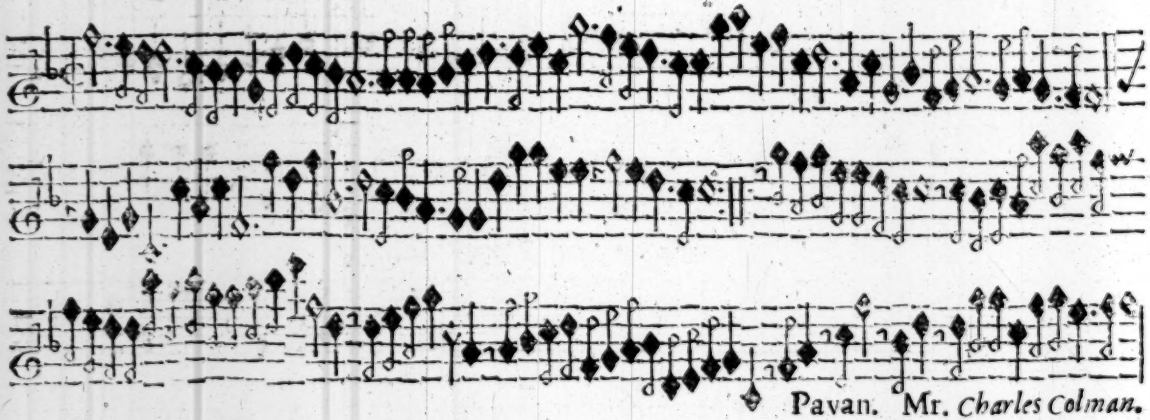


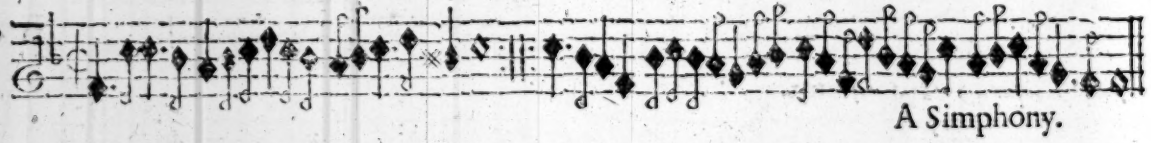
 Saraband. Mr. *Charles Colman.*

28



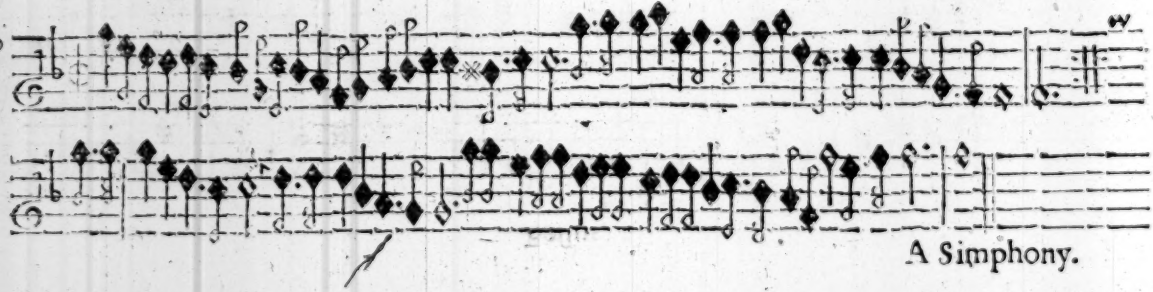
Pavan. Mr. *Charles Colman.*

29



A Simphony.

30



A Simphony.

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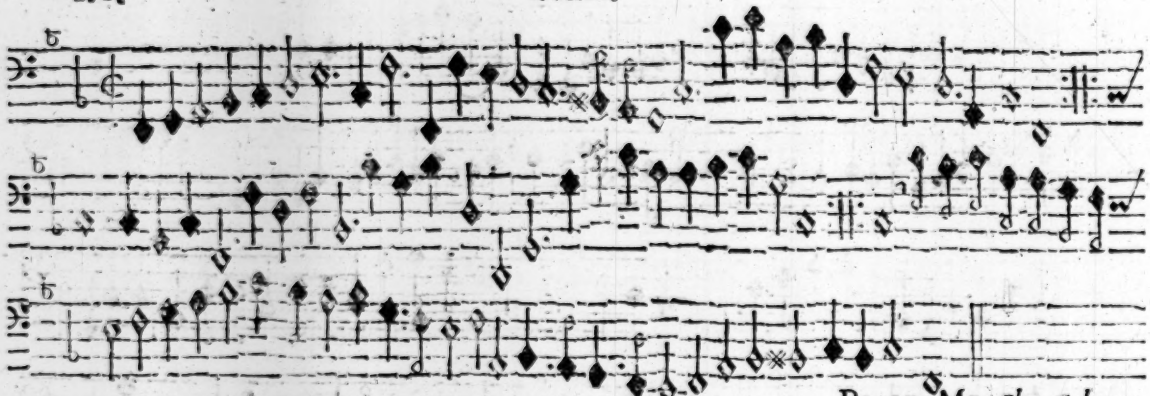

Pavan. Mr. *Cha. Colman.*

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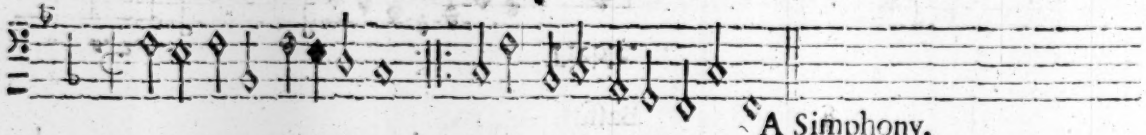

A Simphony.

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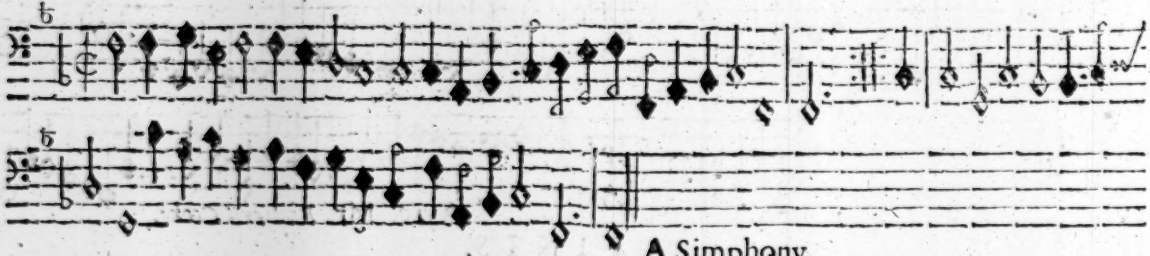
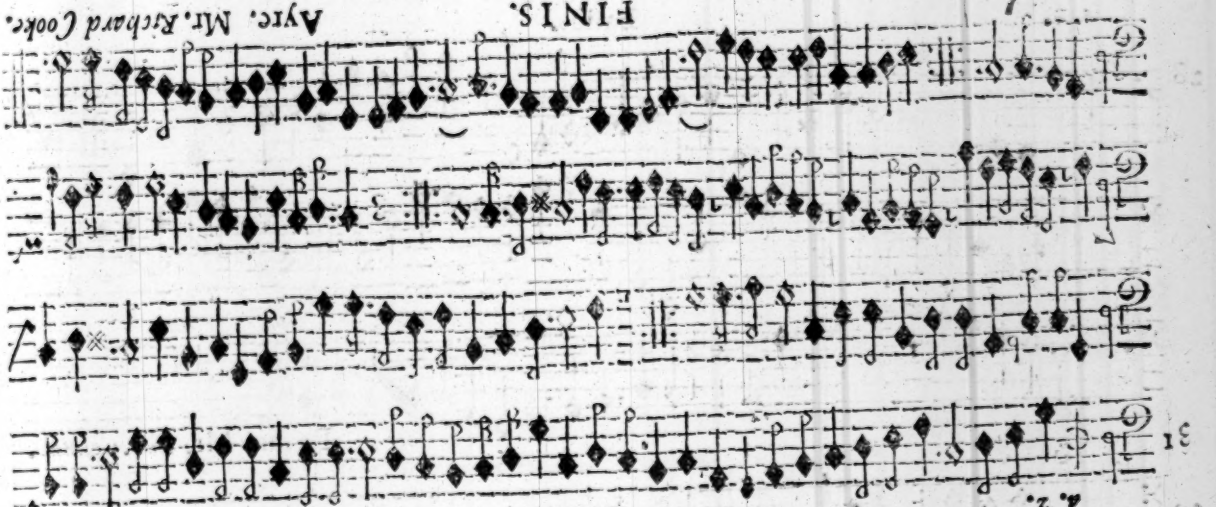


A Simphony.


Bassus.
a. 2.
Ayre. Mr. Richard Cooke.

FINIS.

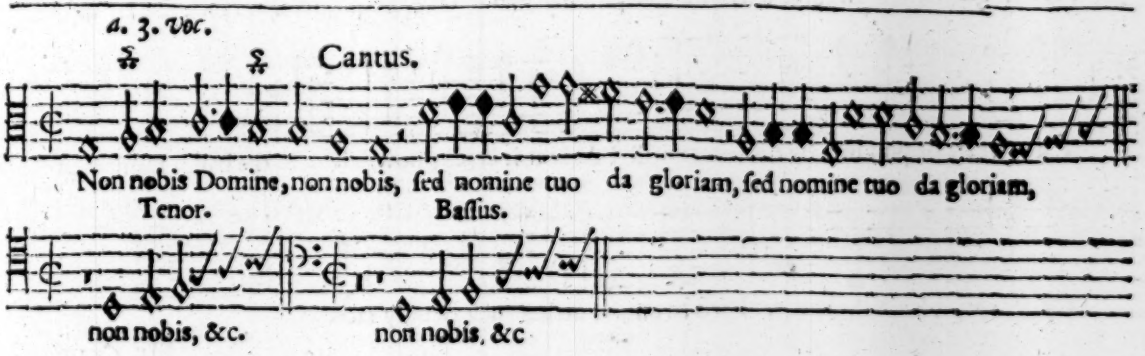
Treble.
a. 2.
FINIS.
Ayre. Mr. Richard Cooke.

Muſick and Mirth,

PRESENTED

In a choice Collection of Rounds or Catches for three Voyces:

Compoſed by ſeverall Excellent Authours, and publiſhed for the Civill Recreation of all Lovers of MUSICK.



LONDON,

Printed by *T. H.* for *John Benſon*, and *John Playford*, and are to be ſold at their Shops in *Dunſtans* Church-Yard, and in the Inner Temple, neare the Church Doore,

Anno Domini. 1651.

a. 3. voc. Rounds or Catches for three Voyces.

Come hither Tom and make up three, and ſing this catch with me, though the tune be old, I dare be

bold 'tis good if we all agree; So now comes in my noble Jack, keep time upon his back, if he miſſe

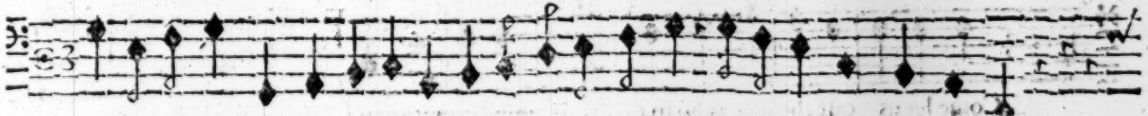
I do ſwear, Ile pull him by the eare, untill I do hear it crack; now liſten to the baſſe, for he will

us diſgrace, I feare the lout will firſt be out, he makes ſuch an ugly face.

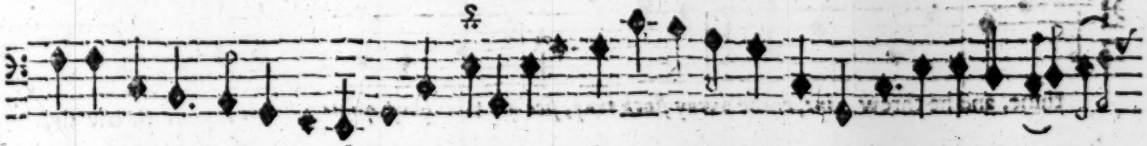
Mr. *Cranford.*

a. 6. voc.

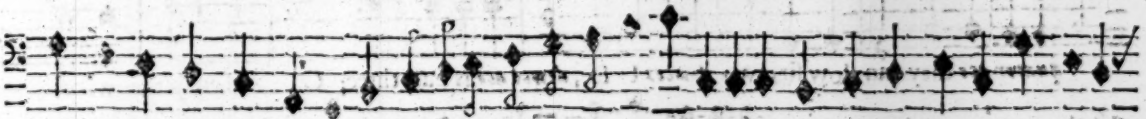
Joy in the gates of Je ru ſal em, peace be in Si on. Joy,



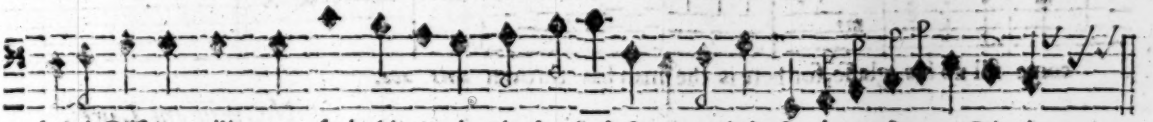
What are we met? come let's ſee if her's enough to ſing this glee, look about, count your number,



ſinging will keep us from crazey ſlumber, 1. 2. & 3. ſo many there be that can ſing, the reſt for wine may



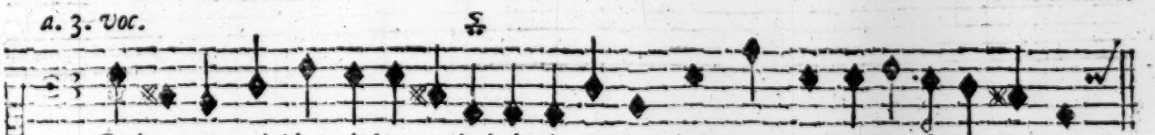
ring: here is Tom, Jack, & Harry, ſing away and do not tarry, me-ri ly now let's ſing, caroule and tipple,



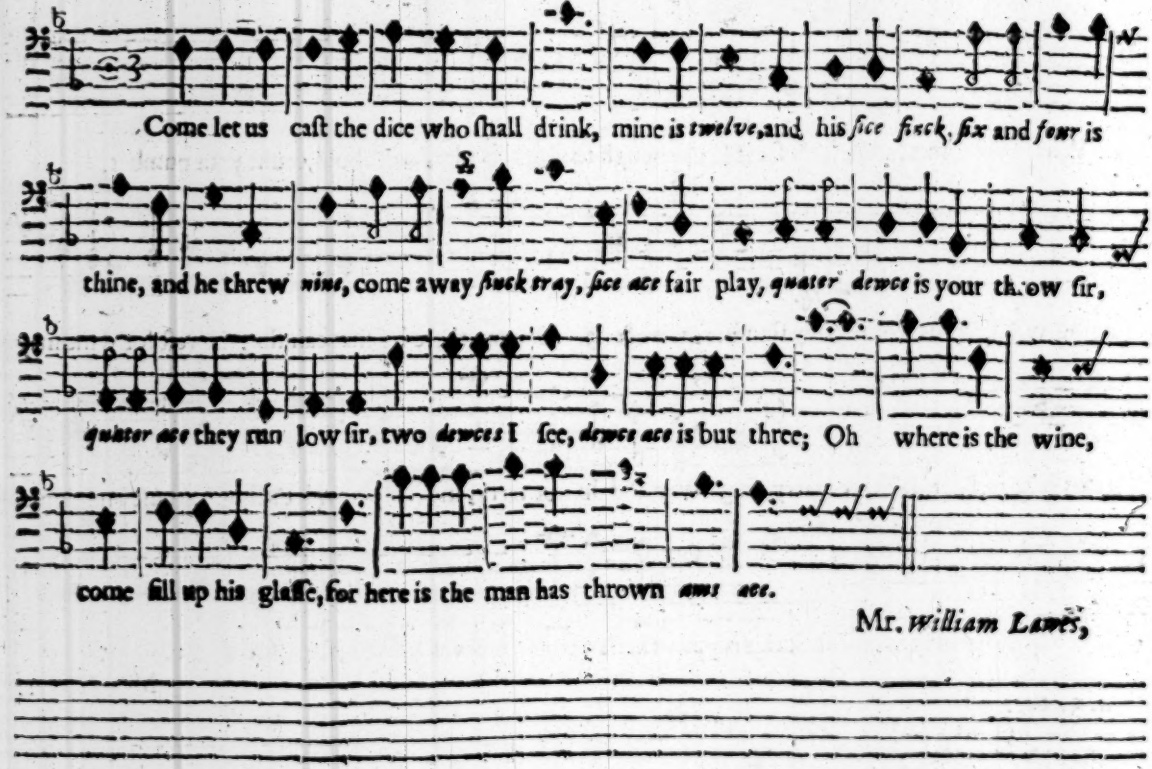
heer's Briſtow milke, come ſuck this nipple, ther's a fault ſir, never halt ſir, be- -fore a Cripple.

Mr. *Homes.*

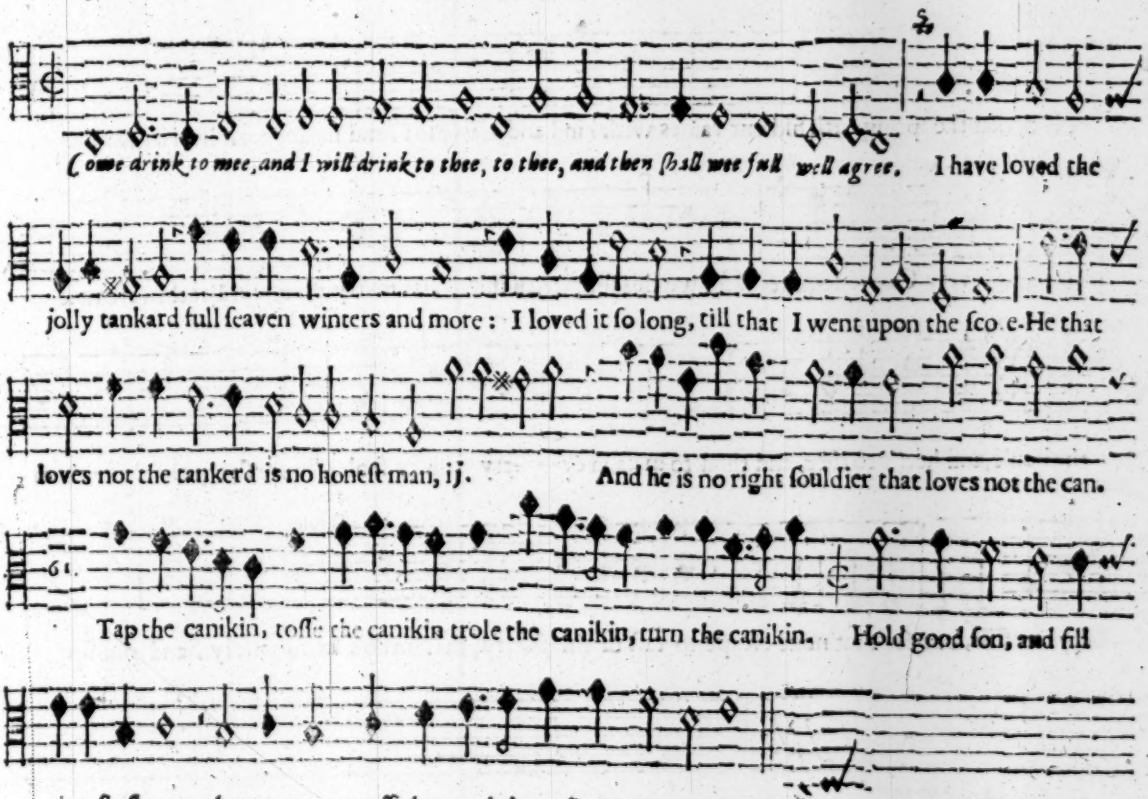
a. 3. Voc.



Cuckow, go neighbors, help us to hedg in the Cuckow, keep, keep, keep, O keep in the Cuck ow.

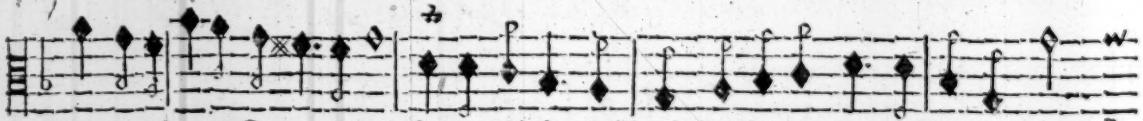


Mr. *William Lawes*,

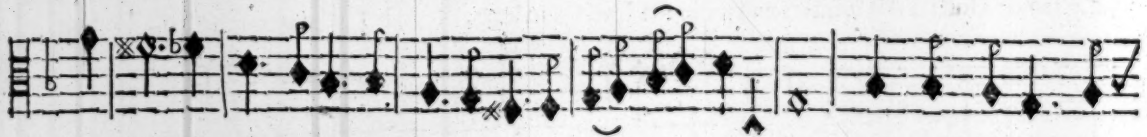

Come drink to mee, and I will drink to thee, to thee, and then shall wee full well agree. I have loved the
jolly tankard full seaven winters and more: I loved it so long, till that I went upon the sco e. He that
loves not the tankerd is no honest man, ij. And he is no right souldier that loves not the can.
Tap the canikin, tosse the canikin trole the canikin, turn the canikin. Hold good son, and fill
us a fresh can, that we may quaffe it round about from man to man. Come,

Rounds or Catches for three Voyces.

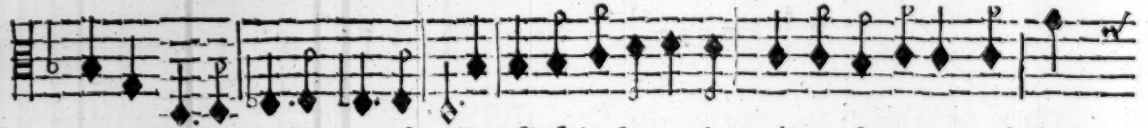
Now that the ſpring hath fild our vaines with kind and active fire, and made green liveries for the



plaines, and every Grove acquire; ſing we this ſong with mirth and merry glee, and Bacchus crowne



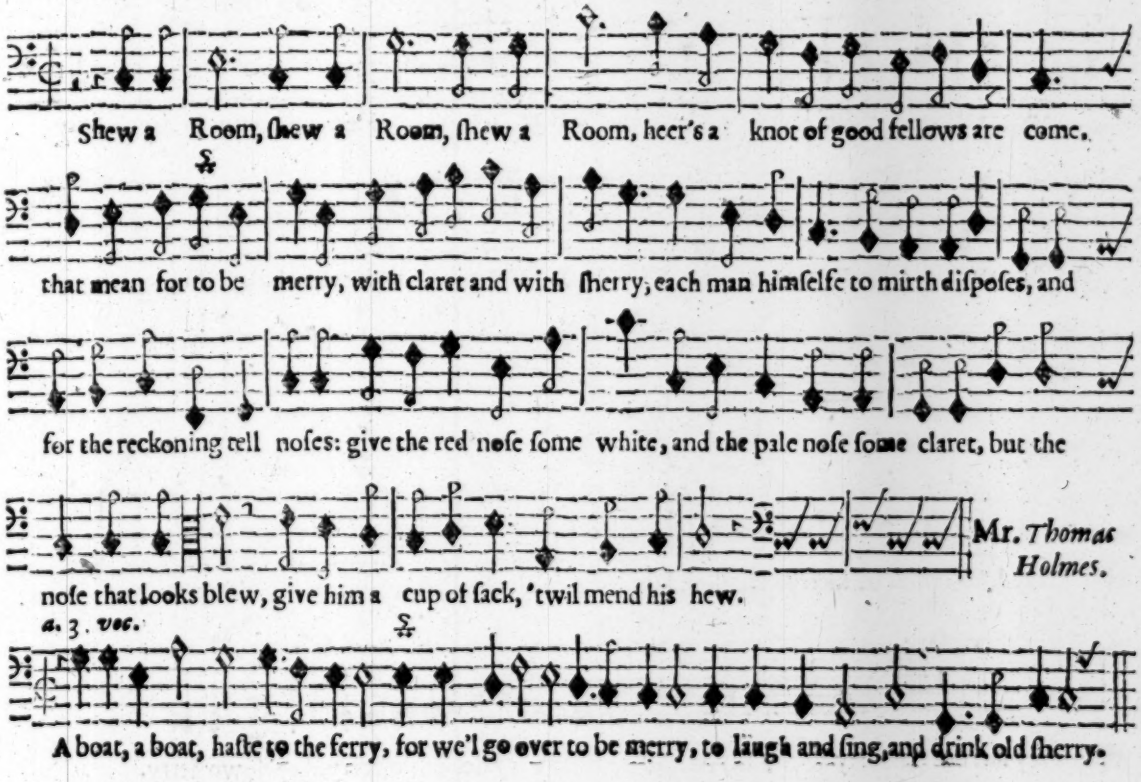
the boule, and heer's to thee, and thou to me, and ev-- -ery thirſty ſoule; ſheare ſheep that have them



cry we ſtill, but ſee that none eſcape to taſt of the ſherry, that makes us ſo merry, and plump

as the lu-ſty grape.

Mr. *John Hilton.*

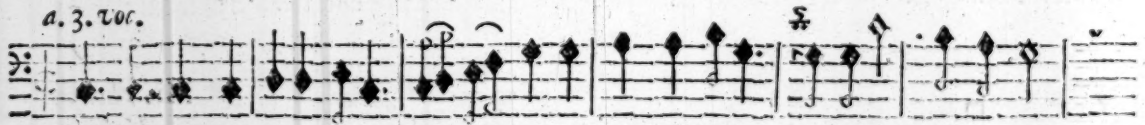

Shew a Room, ſhew a Room, ſhew a Room, heer's a knot of good fellows are come.
that mean for to be merry, with claret and with ſherry, each man himſelfe to mirth diſpoſes, and
for the reckoning tell noſes: give the red noſe ſome white, and the pale noſe ſome claret, but the
noſe that looks blew, give him a cup of ſack, 'twil mend his hew.
Mr. Thomas Holmes.
a. 3. Voc.
A boat, a boat, haſte to the ferry, for we'l go over to be merry, to laugh and ſing, and drink old ſherry.

Turn Amarillis to thy ſwain, thy Damon cals thee back again : Here is a pretty, pretty, pretty

Arbor by, where Apollo, wher Apollo, cannot ſpy; there let's ſit, and while I play ſing to my pipe

a round delay.
Mr. John Hilton.

a. 3. Voc.


Come my Lads, let us be merry, laugh and ſing, and drink old ſherry, with a hey down a down,

with a hey do. do. do derry with a hey, with a ho, with a hey do. do. do derry, hey down derry.

D
P 2489

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